

# **Volume III**

**THE B  
REAL  
BOOK**







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# **THE REAL BOOK** B♭ III

Well, it's here at last -- REAL BOOK III. It has been a l-o-n-g time coming. In fact, several years have transpired during its' preparation. What is new about it?

First, the obvious use of a computer generated music notation software, which makes for a very readable lead sheet. It has been proofed by professional musicians. We make no claims as to 100% accuracy, just that we have done our best to catch as many errors as possible. We apologize for any we have missed and will try to correct any of our goofs in future editions.

There are many standards included here, all of which make great vehicles for jazz as well as "straight" gigs. All songs have lyricist and composer listed and the style also. However, many can be performed in other styles or tempos. Feel free to experiment on your own. Swing rhythms have been used for the jazz tunes, but some of the standards have been notated in their original non-swing form. This should not present problems for any but the beginning jazz player, who will benefit from the learning experience.

We know that you will find the quality of the selected tunes to be exceptionally high. Thanks to all the guys who contributed tunes and made many valuable suggestions. Special thanks to Bob for his contributions and patience while proofreading this collection.

**ENJOY!**

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**B $\flat$** 

# AFTER YOU

1.

Med. Even 8ths

MIKE STERN

The musical score is written for guitar and bass, featuring a mix of major, minor, and augmented chords, as well as melodic lines with triplets and slurs. The key signature is B-flat major (two flats). The tempo is marked 'Med. Even 8ths'.

**Chords and Melodic Phrases:**

- Line 1: A/B, G $\sharp$ /B, C $\sharp$ m7, F $\sharp$ m, E, B/D $\sharp$
- Line 2: A/B, A/B, G $\sharp$ /E, C $\sharp$ m7, F $\sharp$ m, E, Bm7, C $\sharp$ m7
- Line 3: A $\Delta$ 7, G $\sharp$ m7, 1. G7, A/B
- Line 4: 2. G7, 3. E m7, D m7, G m7, Cm, B $\flat$  $\Delta$ 7, F/A
- Line 5: G m7, Cm7, Bm7, G m7, Cm, B $\flat$ , A, E/G $\sharp$
- Line 6: F $\sharp$ m, A/F, B m/E, G/A, A/B
- Line 7: A/B, G $\sharp$ /B, C $\sharp$ m7, F $\sharp$ m, E, B/D $\sharp$
- Line 8: A/B, A/B, G $\sharp$ /E, C $\sharp$ m7
- Line 9: F $\sharp$ m, E, Bm7, C $\sharp$ m7, A $\Delta$ 7, G $\sharp$ m7, G7



**B $\flat$**

2.

# AFTER YOU'VE GONE

HENRY CREAMER

TURNER LAYTON

Medium-up Swing

The musical score is written for a single melodic line in B-flat major (two sharps: F# and C#) and 2/4 time. The tempo/style is 'Medium-up Swing'. The score is divided into two main sections: a first ending (marked '1.') and a second ending (marked '2.').

**Chord Markings:**

- Staff 1: G  $\Delta$  7, C 7  $\sharp$  11
- Staff 2: D  $\Delta$  7, B 7
- Staff 3: 1. E 7, A 7
- Staff 4: D  $\Delta$  7, D 7
- Staff 5: 2. E m 7, B 7  $\sharp$  9, E m 7, C 7  $\sharp$  11
- Staff 6: D  $\Delta$  7, C  $\sharp$  m 7, F  $\sharp$  7, B m 7, E 7  $\sharp$  11
- Staff 7: D  $\Delta$  7, B m 7, E m 7, A 7
- Staff 8: D  $\Delta$  7

The notation includes treble clefs, a key signature of two sharps (F# and C#), and a common time signature of 2/4. The music features various note values including quarter notes, eighth notes, and half notes, with some measures containing rests. The first ending (Staff 3) and second ending (Staff 5) are clearly marked with their respective numbers.

**B $\flat$** 

# AIN'T MISBEHAVIN'

3.

"FATS" WALLER  
HARRY BROOKS  
ANDY RAZAF

Medium Swing

Chords:  $F\Delta 7$   $F\sharp^{\circ} 7$   $Gm 7$   $G\sharp^{\circ} 7$   $Am 7$   $Cm 7$   $F 7$

Chords:  $B\flat\Delta 7$   $E\flat 7$   $F/A$   $D 7\flat 9$   $Gm 7$   $C 9$

1.  $A 13$   $A + 7$   $D 9$   $D 7\flat 9$   $G 13$   $G + 7$   $C 7 \text{ sus } 4$   $C 7\flat 9$  | 2.  $F\Delta 7$

Chords:  $E 7\flat 9$   $A + 7$   $Dm 7$   $B\flat 7$

Chords:  $G 7$   $D 7$   $C/G$   $G^{\circ} 7$   $Dm 11$   $G 13$

Chords:  $Am 7$   $D 7$   $G 13$   $C 7$   $F\Delta 7$   $F\sharp^{\circ} 7$   $Gm 7$   $G\sharp^{\circ} 7$

Chords:  $Am 7$   $Cm 7$   $F 7$   $B\flat\Delta 7$   $E\flat 7$   $F/A$   $D 7\flat 9$

Chords:  $Gm 7$   $C 9$   $F 9$

B $\flat$   
4.

# ALL OR NOTHING AT ALL

Easy Swing

JACK LAWRENCE  
ARTHUR ALTMAN



# B $\flat$

5.

## ALL OR NOTHING AT ALL (P. 2)

Chords and musical notation for the first staff:

- Chords: E m<sup>9</sup>, A +<sup>7</sup>, D  $\frac{6}{9}$ , F 7
- Notes: Quarter notes, half notes, and a whole note.

Chords and musical notation for the second staff:

- Chords: B $\flat$ , B $\flat$  +, B $\flat$  <sup>6</sup>, B $\flat$  +, B $\flat$ , B $\flat$  +, B $\flat$  <sup>6</sup>, F 7
- Notes: Quarter notes, eighth notes, and a triplet of eighth notes.

Chords and musical notation for the third staff:

- Chords: B $\flat$   $\Delta$  7, B/B $\flat$ , B $\flat$   $\Delta$  7, C m 7, F 7
- Notes: Quarter notes, eighth notes, and a triplet of eighth notes.

Chords and musical notation for the fourth staff:

- Chords: C m 7, F 7, C m 7, D + 7
- Notes: Quarter notes, eighth notes, and a triplet of eighth notes.

Chords and musical notation for the fifth staff:

- Chords: G m 7, E $\flat$  7, D 7, F $\sharp$  + 7
- Notes: Quarter notes, eighth notes, and a whole note.

Chords and musical notation for the sixth staff:

- Chords: B m, B m  $\Delta$  7, B m 7, B m <sup>6</sup>
- Notes: Quarter notes, eighth notes, and a triplet of eighth notes.

Chords and musical notation for the seventh staff:

- Chords: B m, B m  $\Delta$  7, B m 7, B m <sup>6</sup>, C 7
- Notes: Quarter notes, eighth notes, and a triplet of eighth notes.

Chords and musical notation for the eighth staff:

- Chords: A m 7, E m  $\frac{6}{9}$ , F $\sharp$  7  $\sharp$  9
- Notes: Quarter notes, eighth notes, and a triplet of eighth notes.

Chords and musical notation for the ninth staff:

- Chords: B m 7, C 9, D  $\frac{6}{9}$
- Notes: Quarter notes, eighth notes, and a triplet of eighth notes.

B $\flat$   
6.

# ALAN JUNEALLY

EVEN 8ths

KENNY WERNER

INTRO F $\sharp$ m7 G $\sharp$ m7 A $\Delta$ 7 Bm7

A $\sharp$ m7 B $\Delta$ 7 C m7 $\flat$ 5 F 7 $\flat$ 9

F $\sharp$ /A $\sharp$  B $\Delta$ 7 G $\sharp$ m7 $\flat$ 5 G/C $\sharp$

D $\sharp$ m7 $\flat$ 5 E 9 sus 4 D $\Delta$ 7 F $\sharp$ sus

F $\sharp$  7 $\flat$ 9 Bm7 G $\Delta$ 7/A G $\sharp$ m7 $\flat$ 5 G $\Delta$ 7

F $\sharp$  $\Delta$ 7 C $\sharp$ m7 G $\sharp$ /C B/F A $\sharp$ m7 B $\Delta$ 7

Bm7 Esus C $\sharp$ m7 F $\sharp$ m7 D $\Delta$ 7 D $\sharp$ m7 $\flat$ 5 F $\sharp$ /C $\sharp$

F $\sharp$  $\Delta$ 7/C $\sharp$  B $\Delta$ 7 A $\sharp$  7 $\flat$ 9 D $\sharp$ m7

G $\sharp$ 7 F $\sharp$ /C $\sharp$  F $\sharp$  $\Delta$ 7/C $\sharp$  B/C $\sharp$  C $\sharp$  7 $\flat$ 9

F $\sharp$ m7 G $\sharp$ m7 D m7 $\flat$ 5 E $\flat$ sus

**B $\flat$**

# ALONG CAME BETTY

7.

BENNY GOLSON

Medium Swing

Chord changes for the first staff: C m7, D $\flat$  m7, C m7, D $\flat$  m7, G $\flat$ 7.

Chord changes for the second staff: B  $\Delta$ 7, B $\flat$ 7, A  $\Delta$ 7, A $\flat$ 7.

Chord changes for the third staff: A $\flat$  m7, A m7, A $\flat$  m7, A m7, D7.

Chord changes for the fourth staff: G  $\Delta$ 7, B+7, E m7, A7.

Chord changes for the fifth staff: D m7, G7, B m7 $\flat$ 5, E7, A m7, A m7/G.

Chord changes for the sixth staff: F# m7 $\flat$ 5, B7#9, G m7, C7.

Chord changes for the seventh staff: C m7, D $\flat$  m7, C m7, D $\flat$  m7, G $\flat$ 7, D m7 $\flat$ 5.

Chord changes for the eighth staff: G7 $\flat$ 9, C m7 $\flat$ 5, F7#9, B $\flat$   $\Delta$ 7.

B $\flat$   
8.

# ALWAYS AND FOREVER

traight 8th Ballad

PAT METHENY

B m7 E m7 B m7 E m7

B m7 E m7 F# m7 G Δ7 G/A F# / A# B m7 G m / B $\flat$

D / A G# m7 $\flat$ 5 G Δ7 F $\flat$ 9 E7 G / A D Δ7

G m Δ7 / A F# / A# B m7 E m7 F# m7 G m7 C7

F Δ7 C / E E $\flat$  Δ7 D m7 B $\flat$  Δ7 / D

G m7 A m7 B m7 $\flat$ 5 E7 $\flat$ 9 A Δ7 C# m7 $\flat$ 5 F#7 $\flat$ 9

B m7 E m7 F# m7 G Δ7 G / A F# / A# B m7 G m / B $\flat$

D / A G# m7 $\flat$ 5 G Δ7 F $\flat$ 9 E7 G / A D Δ7

G m $\flat$  / A D Δ7 G m $\flat$  / A F# / A# B m



# B♭

## ANGELA

9.

Bossa Nova

ANTONIO CARLOS JOBIM

1. C△7 A m7 3 || 2. G m7 3 F#7 F△7

Chords: F#m<sup>9</sup> b<sup>5</sup>, B + 7#<sup>9</sup>, Em<sup>9</sup> b<sup>5</sup>, A + 7#<sup>9</sup>, D m<sup>6</sup>, G + 7#<sup>9</sup>, F m△7, B♭7 sus 4, E m7, A + 7#<sup>9</sup>, F#m<sup>9</sup> b<sup>5</sup>, D m7, G 7#<sup>11</sup>, C△7

### SOLO CHANGES

Chords: F#m<sup>9</sup> b<sup>5</sup>, B + 7#<sup>9</sup>, Em<sup>9</sup> b<sup>5</sup>, A + 7#<sup>9</sup>, D m<sup>6</sup>, G + 7#<sup>9</sup>, C△7, A m

Chords: F#m<sup>9</sup> b<sup>5</sup>, B + 7#<sup>9</sup>, Em<sup>9</sup> b<sup>5</sup>, A + 7#<sup>9</sup>, D m<sup>6</sup>, G + 7#<sup>9</sup>, G m7, C7

Chords: F△7, B♭7#<sup>11</sup>, E m7, A + 7#<sup>9</sup>, F#m<sup>9</sup> b<sup>5</sup>, D m7, G 7#<sup>11</sup>, C△7

B $\flat$   
10.

# ARMANDO'S RHUMBA

CHICK COREA

rite 2

Unis.

D m7 E 7 A 7 8 D m7 3

D m7 E 7 A 7 3 D m7

D 7  $\flat$  9 G m7 E 7  $\flat$  9 / G #

A m7 B $\flat$   $\circ$  7 E 7 / B

F / C B $\flat$  m / C

# B $\flat$

//

## ARMANDO'S RHUMBA (P. 2)

$B\flat m7/C$   $A7$   $Dm7$   $\oplus$   $F\sharp7$   $G7$   $G\sharp7$   $A7$   $A+7$

$Dm7$   $E7$   $A7\flat9$

$Dm7$   $Dm7$   $E7$

$A7\flat9$   $Dm7$   $D.S. al Coda$

$\oplus$   $F\sharp7$   $G7$   $G\sharp7$   $A7$   $A+7$   $Dm$   $\Lambda$

# B $\flat$

12.

## AUTUMN IN 3

Medium 3

KENNY WERNER

Chords and musical notation for "Autumn in 3":

Measure 1:  $A \Delta 7$  (C#4, E4, G#4, A4) | Measure 2:  $B m/D$  (D4, F#4, A4) | Measure 3:  $E/G\#$  (G#4, B4, E5) | Measure 4:  $C\# 7 \text{ sus } 4$  (C#4, E4, G#4, A4) | Measure 5:  $C\#$  (C#4) | Measure 6:  $D \Delta 7$  (D4, F#4, A4, B4) | Measure 7:  $D\#^{\circ} 7$  (D#4, F#4, A4, B4) | Measure 8:  $D m 7$  (D4, F#4, A4, B4) | Measure 9:  $G 7$  (G4, B4, D5, F#5) | Measure 10:  $D 7 \text{ sus } 4$  (D4, F#4, A4, B4) | Measure 11:  $B/D\#$  (D#4, F#4, A4, B4) | Measure 12:  $E 7 \text{ sus } 4$  (E4, G#4, B4, C#5) | Measure 13:  $C\#/F$  (F#4, A4, C#5) | Measure 14:  $F\# m$  (F#4, A4, C#5) | Measure 15:  $A 7 \text{ sus } 4$  (A4, C#5, E5, G#5) | Measure 16:  $B\flat m 7$  (Bb4, Db5, F#5, A5) | Measure 17:  $G\# 7 \text{ sus } 4$  (G#4, B4, D5, F#5) | Measure 18:  $D \Delta 7$  (D4, F#4, A4, B4) | Measure 19:  $C\# 7 \text{ sus } 4$  (C#4, E4, G#4, A4) | Measure 20:  $F\#\Delta 7$  (F#4, A4, C#5, E5) | Measure 21:  $B/F\#$  (F#4, A4, C#5, E5) | Measure 22:  $F\#\Delta 7$  (F#4, A4, C#5, E5) | Measure 23:  $C+7$  (C#4, E4, G#4, A4) | Measure 24:  $B \Delta 7$  (B4, D5, F#5, A5) | Measure 25:  $B\flat 7$  (Bb4, Db5, F#5, A5) | Measure 26:  $D \Delta 7$  (D4, F#4, A4, B4) | Measure 27:  $E m 7/D$  (D4, F#4, A4, B4) | Measure 28:  $D 7 \#11$  (D4, F#4, A4, B4, C#5, E5) | Measure 29:  $G\# 7$  (G#4, B4, D5, F#5) | Measure 30:  $G \Delta 7 \#11$  (G4, B4, D5, F#5, C#5, E5) | Measure 31:  $F\# 7 \flat 9$  (F#4, A4, C#5, E5, G#5, B5) | Measure 32:  $B \Delta 7$  (B4, D5, F#5, A5) | Measure 33:  $C\#/B$  (B4, D5, F#5, A5) | Measure 34:  $A 7 \text{ sus } 4$  (A4, C#5, E5, G#5) | Measure 35:  $D \Delta 7$  (D4, F#4, A4, B4) | Measure 36:  $F\# \text{ triad } / G \Delta 7$  (F#4, A4, C#5, E5, G#5, B5) | Measure 37:  $D.S. \text{ al Coda}$  | Measure 38:  $G \Delta 7$  (G4, B4, D5, F#5) | Measure 39:  $F\# m \text{ (Phrygian)}$  (F#4, A4, C#5, E5) | Measure 40:  $\text{Coda}$

**B $\flat$** 

# AUTUMN NOCTURNE

13.

KIM GANNON  
JOSEF MYROW

Swing Ballad

Chord progression for the first system:

$D_9^6$   $D^{\circ 7}$   $E m7$   $A 7 A^{\circ 7}$   $B m7$   $B m7/A$   $G^{\#} m7 \flat 5$   $G m \Delta 7$

Chord progression for the second system:

$F^{\#} m7$   $F^{\circ 7}$   $E m7$   $A 7$   $F^{\#} m7 \flat 5$   $B 7 \flat 9$

Chord progression for the third system (First ending):

1.  $E 7$   $E \flat 7$  2.  $E 7$   $E \flat 7$

Chord progression for the fourth system:

$D_9^6$   $C^{\#} 7^{\#} 9$   $F^{\#} add9$   $G 7^{\#} 11$   $F^{\#} \Delta 7$   $G^{\#} m7$   $C^{\#} 7^{\#} 11$

Chord progression for the fifth system:

$F^{\#} \Delta 7$   $C^{\#} 7^{\#} 9$   $F^{\#} \Delta 7$   $B m7$   $E 7$   $A \Delta 7$   $B \flat 13^{\#} 11$

Chord progression for the sixth system:

$A \Delta 7$   $F 7$   $E 7$   $A_9^6$   $A +7$   $D_9^6$   $D^{\circ 7}$   $E m7$   $A 7$   $A^{\circ 7}$

Chord progression for the seventh system:

$B m7$   $B m7/A$   $E 7$   $G m \Delta 7$   $F^{\#} m7$   $B 7 \flat 9$

Chord progression for the eighth system:

$E 7$   $E \flat 7$   $D_9^6$

**Bb**  
14.

# AVALON PLACE

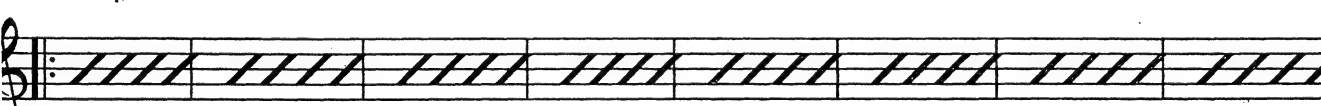
## Bright Swing

**JACK ZUCKER**

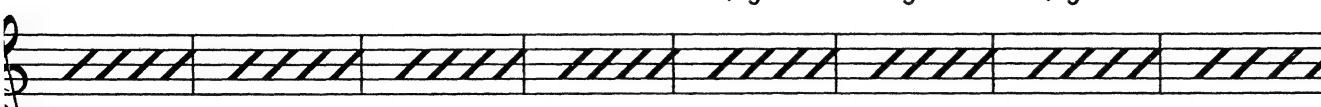
E 7 #9                      E 7 #9  
 E 7 #9                      E 7 #9  
 A m6  
 A m6                      E b 6                      F # 6                      A 6                      Fine (LAST X)  
 F m7 b5

## BLOWING CHANGES

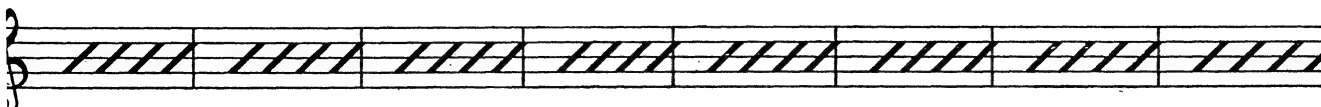
E 7<sup>#9</sup>



A m<sup>7</sup> E<sup>b</sup><sub>6</sub> F<sub>6</sub> A<sup>b</sup><sub>6</sub>



F m<sup>7</sup><sub>b5</sub>



**B $\flat$** 

# ***BALLAD FOR ANITA***

15.

Ballad

BOB FRASER

C $\Delta$ 7 $\sharp$ 11 B $+$ 7 E $m$ 7 E $\flat$ +7 C $\Delta$ 7 B $+$ 7 E $\Delta$ 7 $\sharp$ 5 E $\Delta$ 7

E $\flat$  $m$ 7 D $\Delta$ 7 C $\sharp$  $m$ 7 F $\sharp$ 7 G $\Delta$ 7 C $\Delta$ 7 F $\sharp$  $m$ 7 F7

E $\Delta$ 7 B $\flat$ 7 A $m$ 7 A $\flat$  $\Delta$ 7 G $\Delta$ 7 A $\flat$ /B $\flat$  B $\flat$ /C C/D D/E

F $\Delta$ 7 E7 $\flat$ 9 A $m$  D7 D $\flat$  $\Delta$ 7 C+7

F $m$ 7 B $\flat$ 7 D $m$ 7 $\flat$ 5 G7 $\flat$ 9 C $\Delta$ 7 $\sharp$ 11 B $+$ 7 E $m$ 7 E $\flat$ +7

C $\Delta$ 7 B $+$ 7 E $m$ 7 A7  $\oplus$  B $\flat$  $\Delta$ 7 C $\sharp$ 7 F $\sharp$  $\Delta$ 7 A7

$\oplus$  G/D G $\sharp$ /D G/D G $\sharp$ /D G/D G $\sharp$ /D G/D G $\sharp$ /D B $\flat$  $\Delta$ 7 F $\sharp$  $\Delta$ 7

B7 A $\flat$ 7 G $\Delta$ 7



**B $\flat$**

16.

# ***BALLAD FOR TRANE***

Ballad

KENNY WERNER

The musical score for "Ballad for Trane" by Kenny Werner is presented in a single system with 16 measures. The key signature is B-flat major (two flats). The score is written for a single melodic line on a grand staff (treble and bass clefs). The tempo and mood are indicated as "Ballad".

The chord changes for the 16 measures are as follows:

- Measure 1: F  $\Delta$  7
- Measure 2: B $\flat$ /F
- Measure 3: F  $\Delta$  7
- Measure 4: B $\flat$   $\Delta$  7/F
- Measure 5: A 7
- Measure 6: D m7
- Measure 7: D 7  $\flat$  9
- Measure 8: G m7
- Measure 9: E $\flat$  7  $\sharp$  11
- Measure 10: F  $\Delta$  7/C
- Measure 11: B $\flat$ /C
- Measure 12: F  $\Delta$  7
- Measure 13: B $\flat$   $\Delta$  7/F
- Measure 14: C $\sharp$   $\Delta$  7/E $\flat$
- Measure 15: A $\flat$   $\Delta$  7
- Measure 16: B $\flat$   $\Delta$  7/C
- Measure 17: F  $\Delta$  7
- Measure 18: A $\flat$   $\Delta$  7/B $\flat$
- Measure 19: A 7  $\sharp$  9
- Measure 20: D m7
- Measure 21: C $\sharp$  + 7
- Measure 22: B $\flat$   $\Delta$  7/C
- Measure 23: F  $\Delta$  7

The melody consists of eighth and quarter notes, with some triplet markings (indicated by a '3' over the notes). The piece concludes with a final chord of F  $\Delta$  7.

***BEAUTIFUL  
FRIENDSHIP***

**STANLEY STYNE**  
**DONALD KAHN**

F  $\Delta$  7      B 7  $\sharp$ 11      B $\flat$   $\Delta$  7      E $\flat$  7  $\sharp$ 11      D 7  $\flat$ 9  
 D m7      G 7      G m7      C +7  
 F  $\Delta$  7      B 7  $\sharp$ 11      B $\flat$   $\Delta$  7      E $\flat$  7  $\sharp$ 11      D 7  $\flat$ 9  
 D m7      G 7      G m7      C 7      C $\sharp$  m7  
 C m7      F 7      B $\flat$   $\Delta$  7      E $\flat$  7  
 D 7 sus 4      D 7      D m7      G 7 3      G m7      C +7  
 F  $\Delta$  7      B 7  $\sharp$ 11      B $\flat$   $\Delta$  7      A 7      D 7  
 D m7      G 7      G m7      C 7      F  $\overset{6}{9}$

**Bb**

18.

# BE MY LOVE

SAMMY CAHN  
NICHOLAS BRODSZKY

allad or Medium Swing

Chords indicated above the staff:

Staff 1:  $E\flat/D$ ,  $D \Delta 7$ ,  $C\sharp m7\flat 5$ ,  $F\sharp 7\flat 9$

Staff 2:  $B m7$ ,  $G\sharp m7\flat 5$ ,  $C\sharp 7\flat 9$ ,  $F\sharp 7$

Staff 3:  $B 7\flat 9$ ,  $E m7$ ,  $F o7$ ,  $F\sharp m7$

Staff 4:  $B m7$ ,  $E 7$ ,  $E m7$ ,  $A 7$

Staff 5:  $E\flat/D$ ,  $D \Delta 7$ ,  $C\sharp m7\flat 5$ ,  $F\sharp 7\flat 9$

Staff 6:  $B m7$ ,  $G\sharp m7\flat 5$ ,  $C\sharp 7\flat 9$ ,  $F\sharp 7$

Staff 7:  $B 7\flat 9$ ,  $E m7$ ,  $F o7$ ,  $F\sharp m7$ ,  $B m7$

Staff 8:  $E m7$ ,  $A 7$ ,  $C 9$ ,  $B 7$

Staff 9:  $E m7$ ,  $A 7$ ,  $D 6$

## BE MY LOVE (P. 2)

## BLOWING CHANGES

Chord progression for "BE MY LOVE (P. 2)" in B major (key signature: two sharps).

Chords are indicated above the staff lines, which contain slanted lines representing the melody.

Row 1: D  $\Delta$  7, C $\sharp$  m7 $\flat$ 5, F $\sharp$  7 $\flat$ 9

Row 2: B m7, G $\sharp$  m7 $\flat$ 5, C $\sharp$  7, F $\sharp$  7

Row 3: B 7, E m7, F $\circ$  7, F $\sharp$  m7

Row 4: B m7, E 7, E m7, A 7

Row 5: D  $\Delta$  7, C $\sharp$  m7 $\flat$ 5, F $\sharp$  7 $\flat$ 9

Row 6: B m7, G $\sharp$  m7 $\flat$ 5, C $\sharp$  7, F $\sharp$  7

Row 7: B 7, E m7, F $\circ$  7, F $\sharp$  m7, B m7

Row 8: E m7, A 7, C 7, B 7

Row 9: E m7, A 7, D  $\Delta$  7, E m7, A 7

B $\flat$

20.

# BESIDE MYSELF

Med. Swing

CHIP STEPHENS

INTRO (AD-LIB)

**A** B $\flat$ m7 A $\flat$ m7 Gm7 $\flat$ 5 C7 $\flat$ 9 F $\sharp$ m7 B7 $\flat$ 9 $\sharp$ 11 Em7 A+7 $\flat$ 9

A m7/D SET TEMPO A $\flat$ 13/D

**B** A m7 Gm $\Delta$ 7 Em7/D $\sharp$  Em7 A m7 A m7/D G $\Delta$ 7 $\sharp$ 11 G6

F $\sharp$ m7 $\flat$ 5/B B7 E $\Delta$ 7/B F $\Delta$ 7/B F $\sharp$ m7 $\flat$ 5/B B7 $\flat$ 9 Em7 E $\flat$ m7 Dm7 G7

C7 $\sharp$ 11 SOLO Bm7 E7 $\sharp$ 9 Am7 Am7/B C $\Delta$ 7C $\sharp$ 07 Am7/D

A $\flat$ 13/D A m7 Gm $\Delta$ 7

Em7/D $\sharp$  Em7 A m7 A m7/D G $\Delta$ 7 $\sharp$ 11 G6 F $\sharp$ m7 $\flat$ 5/B B7

# B $\flat$

21.

## BESIDE MYSELF (P. 2)

E  $\Delta$  7/B F  $\Delta$  7/B F $\sharp$  m7 $\flat$ 5/B B 7 $\flat$ 9 C $\sharp$   $\Delta$  7 D  $\Delta$  7 $\sharp$ 11 **C** B m7 E 7 $\sharp$ 11  
 3 SWING

A  $\Delta$  7 A $\flat$  + 7 $\sharp$ 9 C $\sharp$  m7 C 7 $\flat$ 9 B m7 B $\flat$   $\Delta$  7

A  $\Delta$  7 A $\flat$  7 $\sharp$ 9 3 G  $\Delta$  7 $\sharp$ 11 F $\sharp$  7 $\sharp$ 9 3

F  $\Delta$  7 E 7 $\sharp$ 9 E + 7 $\sharp$ 9

### ENDING

B $\flat$  m7 A $\flat$  m7 G m7 $\flat$ 5 C 7 $\flat$ 9 F $\sharp$  m7 B 7 $\flat$ 9 $\sharp$ 11 E m7 A + 7 $\flat$ 9

A m7/D A $\flat$  13/D

### FORM - SOLO ON B & C

B $\flat$

22.

# ***BESS, YOU IS MY WOMAN NOW***

DuBOSE HEYWARD  
IRA GERSHWIN  
GEORGE GERSHWIN

Ballad

Musical score for the ballad "Bess, You Is My Woman Now". The score is written in B-flat major (one flat) and common time (C). It consists of six staves of music. Above each staff are the corresponding chord symbols. The chords are: Staff 1: C $\flat$ 6, Dm7, G7 $\sharp$ 9, C $\flat$ 6, F $\Delta$ 7, Fm7. Staff 2: Em, Am7, F $\sharp$ m7 $\flat$ 5, F7, Em7, B $\flat$ 7, E $\flat$  $\Delta$ 7, G7. Staff 3: C $\flat$ 6, Dm7, G7 $\sharp$ 9, C $\flat$ 6, F $\sharp$ m7 $\flat$ 5, B7 $\flat$ 9. Staff 4: E $\Delta$ 7, C $\sharp$ m7, F $\sharp$ 7 $\flat$ 9, B7, E $\Delta$ 7, A $\sharp$ m7, D $\sharp$ 7. Staff 5: G $\sharp$  $\Delta$ 7, C $\sharp$ 7, E7, D $\sharp$ 7, G $\sharp$ 6, B7. Staff 6: E6, F $\sharp$ m7, B7 $\sharp$ 9, E6, A $\Delta$ 7, Am7.



# B $\flat$

23.

BESS...NOW (P.2)

Chord progression for the piece "BESS...NOW (P.2)" in B $\flat$  major. The progression is written across seven staves of music.

Chords and their positions:

- Staff 1: G $\sharp$ m7, C $\sharp$ m7, A $\sharp$ m7 $\flat$ 5, A7 $\sharp$ 11, G $\sharp$ m7, D7, G $\Delta$ 7, B7
- Staff 2: E $\flat$ 9, F $\sharp$ m7, B7 $\sharp$ 9, E $\flat$ 9, A $\sharp$ m7, D $\sharp$ 7
- Staff 3: A $\flat$ /E $\flat$ , E $\flat$ 7, A $\flat$ /E $\flat$ , E $\flat$ 7, Fm7, Fm7/E $\flat$
- Staff 4: Dm7 $\flat$ 5, C $\sharp$ 7 $\sharp$ 11, A $\flat$ /E $\flat$ , E $\flat$ 7
- Staff 5: A $\flat$ /E $\flat$ , E $\flat$ 7, E $\flat$ 7 $\sharp$ 9, A $\flat$ 9, A $\flat$ 7
- Staff 6: C $\sharp$  $\Delta$ 7, B $\flat$ m7, A $\flat$ 9, A $\flat$ 7, C $\sharp$  $\Delta$ 7, B $\flat$ m7
- Staff 7: A $\flat$ /E $\flat$ , Fm/E $\flat$ , E $\flat$ 7 $\sharp$ 9, E $\flat$ 9, A $\flat$  $\Delta$ 7



B $\flat$

24.

# BERNIE'S TUNE

BERNIE MILLER

Medium Swing

Chord progression for the first staff: E m7 C7

Chord progression for the second staff: F# m7b5 B7 E m7 F# m7b5 B7

Chord progression for the third staff: E m7 C7

Chord progression for the fourth staff: F# m7b5 B7 E m7 D m7 G7

Chord progression for the fifth staff: C6 A m7 D m7 G7 C6 A m7 D m7 G7

Chord progression for the sixth staff: C6 A m7 D m7 G7 C6 F# m7b5 B7

Chord progression for the seventh staff: E m7 C7

Chord progression for the eighth staff: F# m7b5 B7 E m7

**B $\flat$** 

# *THE BEST THING FOR YOU IS ME*

25.

Medium Swing

IRVING BERLIN

Chords for the first staff: C $\sharp$ 7, F $\sharp$ m7, B7, E m7, A7.

Chords for the second staff: D  $\Delta$ 7, B m7, E m7, A7, F $\sharp$ m7, B7.

Chords for the third staff: C $\sharp$ 7, F $\sharp$ m7, B7, E m7, A7.

Chords for the fourth staff: D  $\Delta$ 7, B m7, E m7, A7, D $\flat$ 9.

Chords for the fifth staff: B $\flat$   $\Delta$ 7, C m7, F7.

Chords for the sixth staff: G m7, G m7/F, E m7, A7.

Chords for the seventh staff: C $\sharp$ 7, F $\sharp$ m7, B7, E m7, A7.

Chords for the eighth staff: D  $\Delta$ 7, B m7, B m7/A, G $\sharp$ m7 $\flat$ 5, G m6.

Chords for the ninth staff: D/F $\sharp$ , B7, E m7, A7, D $\flat$ 9.

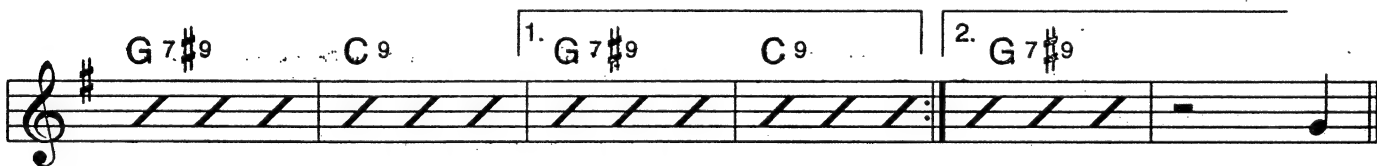
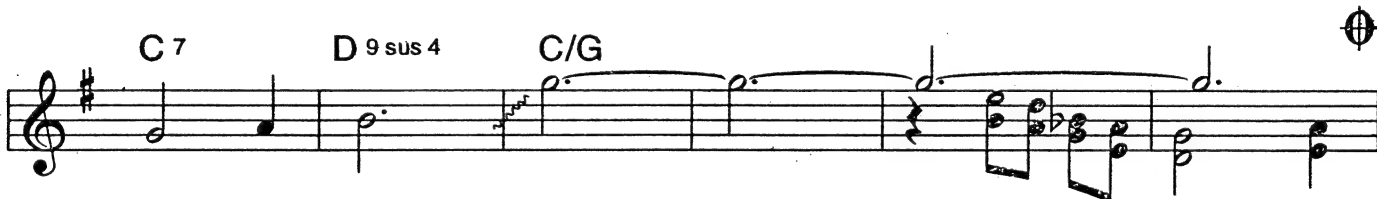
**B $\flat$**   
26.

# ***BETTER GIT IT IN YOUR SOUL***

CHARLES MINGUS

Med. Bright 3

NO CHORD



D.S. al Coda

**B $\flat$** 

# ***BEYOND THE BLUEBIRD*** 27.

Medium Swing

TOMMY FLANAGAN

A7 A7 $\sharp$ 9 Eb7 $\sharp$ 11 D7 G7 Cm7 F7 B7

B $\flat$  $\Delta$ 7 A9 sus 4 Dm B $\flat$ /D Dm6 B $\flat$ /D

Dm7 Cm7 Bm7 $\flat$ 5 E+7 $\sharp$ 9 A7 G $\circ$ 7

F $\sharp$  $\circ$ 7 F $\circ$ 7 A7 G $\circ$ 7 F $\sharp$  $\circ$ 7 Em7 A7

D $\Delta$ 7 C $\sharp$ 7 $\flat$ 9 F $\sharp$ m7 $\flat$ 5 B7 E $\Delta$ 7 B $\flat$ m7 Eb7 Ab $\Delta$ 7 Gm7 C7

F $\Delta$ 7 E7 $\flat$ 9 Am7 $\flat$ 5 D7 G $\Delta$ 7 E9 sus 4 E7

A7 A7 $\sharp$ 9 Eb7 $\sharp$ 11 D7 G7 Cm7 F7 B7

B $\flat$  $\Delta$ 7 A9 sus 4 Dm B $\flat$ /D Dm6 B $\flat$ /D Dm7 Cm7

Bm7 $\flat$ 5 E+7 $\sharp$ 9 A7 G $\circ$ 7 F $\sharp$  $\circ$ 7 F $\circ$ 7 A7 G $\circ$ 7

F $\sharp$  $\circ$ 7 F 8va A7 G $\circ$ 7 F $\sharp$  $\circ$ 7 F $\circ$ 7 A7 G $\circ$ 7 F $\sharp$  $\circ$ 7 F $\circ$ 7

B $\flat$

28.

# BLUE DANIEL

FRANK ROSOLINO

Medium Swing

Chord progression for the first system:

E $\frac{6}{9}$  D $^7$  C $\sharp$ m $^7$  F $\sharp$  $^7$

C $\sharp$ m $^7$  F $\sharp$  $^7$  C $\sharp$ m $^7$

F $\sharp$  $^7$  A m $^7$  D $^7$  E  $\Delta$  $^7$

D $^7$  F $\sharp$ m $^7$  B $^7$   $\Phi$  E $\frac{6}{9}$

The first system of musical notation consists of four staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. It contains a series of eighth and quarter notes, with a repeat sign after the first measure. The second staff continues the melody with eighth notes and quarter notes. The third staff features a triplet of eighth notes. The fourth staff concludes the system with a double bar line and a final note.

Chord progression for the second system:

$\Phi$  E  $\Delta$  $^7$  D $^7$  C $\sharp$ m $^7$  F $\sharp$  $^7$  B $^7$

E $\frac{6}{9}$

The second system of musical notation consists of two staves. The first staff continues the melody with eighth and quarter notes, featuring a triplet. It ends with a double bar line. The second staff is a single measure long, containing a half note and a double bar line.

**B $\flat$**

# ***BLUEBIRD***

29.

Medium Swing

CHARLIE PARKER

The musical score for "Bluebird" by Charlie Parker is written in B-flat major, 4/4 time, and is marked "Medium Swing". The score consists of four staves of music. The first staff begins with an F7 chord and contains two triplet eighth notes. The second staff begins with a B-flat7 chord and also contains two triplet eighth notes. The third staff features a sequence of chords: F7, D7(b9), and Gm7, with triplet eighth notes appearing in the first and third measures. The fourth staff continues with C7, F7, C7, F7, and C7 chords, including a triplet eighth note in the second measure. The piece concludes with a double bar line.

Bb

30.

# BLUES BACKSTAGE

Easy Swing

FRANK FOSTER

The musical score consists of three staves of music, each with a treble clef and a common time signature (C). The first staff begins with a repeat sign and contains the following notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), and C5 (half). Above the staff are the chords C7, F7, and C7. The second staff contains the same sequence of notes and chords. The third staff contains the same sequence of notes and chords, but with a final measure that includes a double bar line and a repeat sign. Above the third staff are the chords Dm7, G7, C7, A7, Dm7, and G7.



B $\flat$

# BOLIVIA

31.

CEDAR WALTON

## Intro - Latin

1. 2. 3. 4. G $\flat$   $\Delta$  7

F  $\Delta$  7 B 13 E  $\Delta$  7 B $\flat$  7  $\flat$  9

swing

A  $\Delta$  7 G $\sharp$  7 C $\sharp$  m 7 D  $\Delta$  7  $\sharp$  11

latin

C $\sharp$  m 7 C m 7/B B $\flat$  m 7  $\flat$  5 A m 7 D 7

3 swing

G  $\Delta$  7 C $\sharp$  7 C  $\Delta$  7 B 7  $\sharp$  9

B $\flat$

32.

# BOP SHOP

Med. Bright Bop

PAUL FERGUSON

The musical score for "BOP SHOP" by Paul Ferguson is written in B-flat major (two sharps: F# and C#) and 4/4 time. It consists of ten staves of music. The chords are annotated above the staves as follows:

- Staff 1: E m7 $\flat$ 5, A +7 $\sharp$ 9
- Staff 2: D m $\flat$ 6, B m7 $\flat$ 5
- Staff 3: E +7 $\sharp$ 9, A  $\Delta$ 7
- Staff 4: E m7 $\flat$ 5, A +7 $\sharp$ 9, D m $\flat$ 6
- Staff 5: B m7 $\flat$ 5, E7 $\sharp$ 9 $\sharp$ 11
- Staff 6: A  $\Delta$ 7, A m7
- Staff 7: D +7 $\sharp$ 9, G  $\Delta$ 7 $\sharp$ 11
- Staff 8: F7, E7 $\sharp$ 11

# B $\flat$

33.

BOP SHOP (P. 2)

Three staves of musical notation in B-flat major (two sharps: F# and C#). The notation includes various chords and melodic lines.

Staff 1: Chords  $E m7\flat5$  and  $A + 7\sharp9$ .

Staff 2: Chords  $D m\sharp6$  and  $B m7\flat5$ .

Staff 3: Chords  $E7 \sharp9 \sharp11$  and  $A \Delta 7$ .

**B $\flat$**

34.

# ***BOP BOY***

Medium Up Blues

**BOB MINTZER**

G 7

D m7

G 7 $\flat$ 9

C 7

G 7

E 7 $\sharp$ 9

A m7

D 7

G 7

A m7

D 7

G 7 $\sharp$ 9

D m7

G 7

C 7 $\sharp$ 11

G 7

E 7 $\sharp$ 9

A m7

D 7

G 7

E 7

A m7

D 7

G 7

**B $\flat$** 

# ***BORN TO BE BLUE***

35.

**BOB WELLS  
MEL TORME**

Ballad

Chord progressions and musical notation for "Born to Be Blue":

Staff 1: D7 Eb7 D7 Ab7 G7 F7

Staff 2: B $\flat$  $\Delta$ 7 A7 Dm7 Eb7 Dm7<sup>3</sup> G7

Staff 3: 1. Gm7 B $\flat$ 7 $\sharp$ 11 Em7 A7 | 2. Gm7 B $\flat$ 7 A7 $\flat$ 9

Staff 4: Dm $\flat$ 6 B $\flat$ m7 Eb7 B $\flat$ m7 Eb7 B $\flat$ m7 Eb7

Staff 5: Ab $\Delta$ 7 Ebm7 Ab7 C $\sharp$  $\Delta$ 7 B $\flat$ m7 B $\flat$ m7/Ab

Staff 6: Gm7 C7<sup>3</sup> F $\Delta$ 7 A+7 D7 Eb7 D7 Ab7

Staff 7: G7 F7 B $\flat$  $\Delta$ 7 A7 Dm7 Eb7

Staff 8: Dm7<sup>3</sup> G7 Gm7 B $\flat$ 7 A7 $\flat$ 9 Dm $\flat$ 6

B $\flat$

36.

# BOSSA ROKKA

Bossa Nova

GEORGE BENSON

Intro

A ADD<sup>9</sup> G ADD<sup>9</sup> A ADD<sup>9</sup> G ADD<sup>9</sup>

A ADD<sup>9</sup> F $\Delta$ 7 A ADD<sup>9</sup> F $\Delta$ 7

A ADD<sup>9</sup> F $\sharp$ 7 $\flat$ 9 B m7 G $\sharp$ m7 $\flat$ 9

1. C $\sharp$ m7 F $\sharp$ 7 $\flat$ 9 B7<sub>3</sub> E7<sub>3</sub>

2. C $\sharp$ m7 F $\sharp$ 7

B m7 D m7 C $\sharp$ m7 $\flat$ 9 F $\sharp$ 7 $\flat$ 9

B7 F $\sharp$ 7 $\flat$ 9 B7 E7 $\flat$ 9

A ADD<sup>9</sup> G ADD<sup>9</sup> A ADD<sup>9</sup> G ADD<sup>9</sup>

VAMP OUT ON INTRO

**B $\flat$**

# THE BOY NEXT DOOR

37.

HUGH MARTIN  
RALPH BLANE

Easy 3

The musical score is written in B-flat major (one flat) and 3/4 time. It consists of eight staves of music. The chords and melodic lines are as follows:

- Staff 1:  $C\Delta 7$ ,  $A7\sharp 11$ ,  $Dm7$ ,  $G7\sharp 11$
- Staff 2:  $C\Delta 7$ ,  $Am7$ ,  $D7\text{ sus }4$ ,  $D7$
- Staff 3:  $Dm7$ ,  $G7$ ,  $C\Delta 7$ ,  $Am7$ ,  $Am7/G$
- Staff 4:  $F\sharp m7\flat 5$ ,  $B7\flat 9$ ,  $Em7$ ,  $D\sharp \circ 7$ ,  $Dm7$ ,  $G7$
- Staff 5:  $C\Delta 7$ ,  $A7\sharp 11$ ,  $Dm7$ ,  $G7\sharp 11$
- Staff 6:  $C\Delta 7$ ,  $Am7$ ,  $D7$ ,  $G\sharp +7$
- Staff 7:  $C\Delta 7/G$ ,  $F\sharp m7\flat 5$ ,  $D7\sharp 11$
- Staff 8:  $A\flat 9$ ,  $G7$ ,  $C6$

**B $\flat$**

38.

# **BUD POWELL**

Med. Up Swing

CHICK COREA

Chord progression for Bud Powell's "38":

Chords:  $G \Delta 7$ ,  $C\sharp m 7 \flat 5$ ,  $C 7$ ,  $B m 7$ ,  $E 7 \flat 9$ ,  $A m 7$ ,  $C m 7$ ,  $F 7$ ,  $E m 7$ ,  $A 7$ ,  $B \flat \circ 7$ ,  $B m 7$ ,  $E 7 \sharp 9$ ,  $A m 7$ ,  $E \flat 7$ ,  $D 7$ ,  $C\sharp 7 \sharp 11$ ,  $C 7$ ,  $B 7$ ,  $B \flat 7$ ,  $A 7$ ,  $A \flat 7$ ,  $G 7$ ,  $C m 7$ ,  $A m 7$ ,  $D 7 \flat 9$ ,  $F\sharp m 7 \flat 5$ ,  $B 7 \flat 9$ ,  $D\sharp m 7 \flat 5$ ,  $G\sharp 7 \flat 9$ .

1.  $A 7$   $A \flat 7$   $G 7$

2.  $A 7$   $A \flat 7$   $G 7$



# B $\flat$

39.

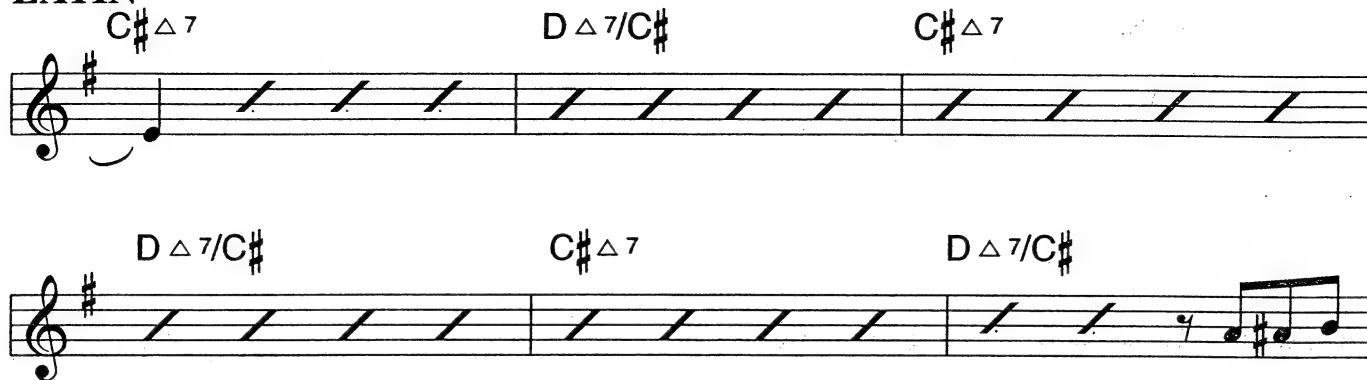
BUD POWELL (P. 2)

## LATIN

Chord progression for Latin style:

C $\sharp$  $\Delta$ 7      D  $\Delta$ 7/C $\sharp$       C $\sharp$  $\Delta$ 7

D  $\Delta$ 7/C $\sharp$       C $\sharp$  $\Delta$ 7      D  $\Delta$ 7/C $\sharp$



## SWING

Chord progression for Swing style:

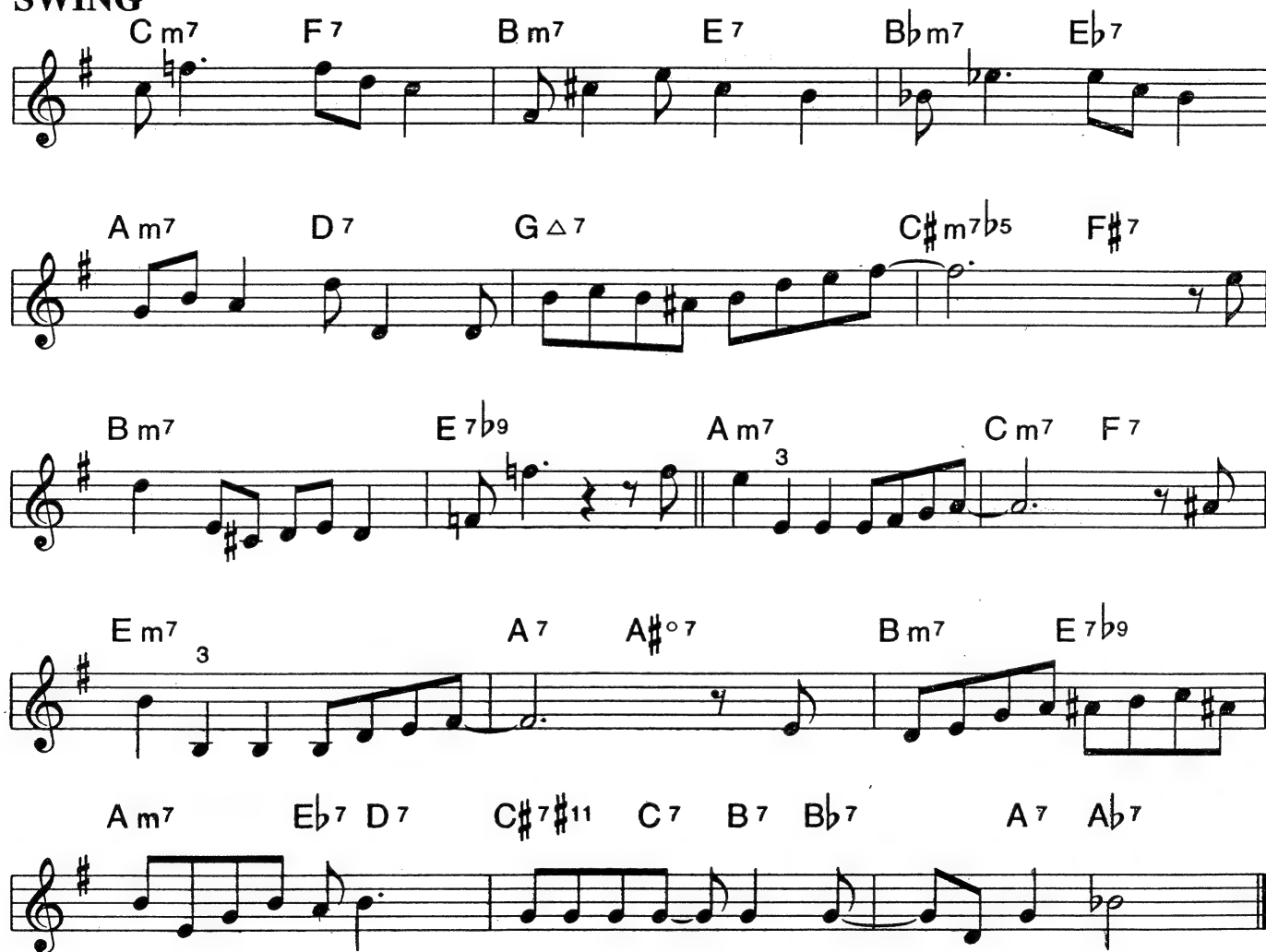
C m7      F7      B m7      E7      B $\flat$  m7      E $\flat$ 7

A m7      D7      G  $\Delta$ 7      C $\sharp$  m7 $\flat$ 5      F $\sharp$ 7

B m7      E7 $\flat$ 9      A m7      C m7      F7

E m7      A7      A $\sharp$  $\circ$ 7      B m7      E7 $\flat$ 9

A m7      E $\flat$ 7 D7      C $\sharp$ 7 $\sharp$ 11      C7      B7      B $\flat$ 7      A7      A $\flat$ 7



B $\flat$

40.

# BUD'S BLUES

Medium Up Swing

BUD POWELL

C $^7$  C $^7$

F $^7$  C $^7$  A $^7$   $\sharp 9$

Dm $^7$  G $^7$  C $^7$  A $^7$  Dm $^7$  G $^7$

B $\flat$

# BUSCH - WACKED

4/1.

Bright Bop

JACK ZUCKER

C $\Delta$ 7 A7 Dm7 G7 Em7 A7 Dm7 G7

Gm7 C7 F#m7 B+7#9 Bbm7 Am7 G+7#9

C $\Delta$ 7 A7 Dm7 G7 Em7 A7 Dm7 G7

Gm7 C7 F#m7 B+7#9 Bbm7 Am7 G+7#9

E+7#9 A+7#9

D+7#9 G+7#9

C $\Delta$ 7 A7 Dm7 G7 Em7 A7 Dm7 G7

Gm7 C7 F#m7 B+7#9 Bbm7 Am7 G+7#9

SOLO ON RHYTHM CHANGES

B $\flat$

42.

# BUZZY

Medium Swing

CHARLIE PARKER

The musical score for "Buzzy" by Charlie Parker is written in B-flat major (one flat) and 4/2 time. It consists of four staves of music. The first staff begins with a treble clef, a common time signature (C), and a repeat sign. The melody is composed of eighth and quarter notes. The second staff continues the melody, with chords Gm7, C7, and F7 indicated above the notes. The third staff features chords C7 and Dm7. The fourth staff concludes the piece with chords G7, C, and G7#9. The score is written in a standard musical notation style with a treble clef and a common time signature.

B $\flat$

43.

# BY MYSELF

HUGH MARTIN  
RALPH BLANE

Medium 2

Chord symbols and musical notation for the piece "By Myself":

Staff 1:  $F\sharp m7\flat 5$   $B7$

Staff 2:  $F\sharp m7\flat 5$   $B7$   $C\sharp m7$   $D\circ 7$   $B7/D\sharp$

Staff 3:  $Dm7$   $G7$   $C\Delta 7$   $F7$

Staff 4:  $A m7$   $D7 \text{ sus } 4$   $G\Delta 7$

Staff 5:  $C\sharp m7\flat 5$   $F\sharp 7\flat 9$   $C\sharp m7\flat 5$   $F\sharp 7\flat 9$

Staff 6:  $B m7\flat 5$   $E7\flat 9$

Staff 7:  $A m7$   $A m7\flat 5$   $D7\flat 9$   $B m7$   $E m7$

Staff 8:  $A7$   $D7$   $G\flat 9$

# B $\flat$

4/4

## BYE BYE BABY

LEO ROBIN

JULE STYNE

Medium Swing

C  $\Delta$ 7 B7 B $\flat$ 7 $\sharp$ 11 A7 Dm7 G7

Em7 Am7 Bm7 E7 $\flat$ 9

Am7 E7/G $\sharp$  Gm7 C7 F $\Delta$ 7 A7 Dm7

Dm7 G7 Em7 A7 Dm7 G7

C  $\Delta$ 7 B7 B $\flat$ 7 $\sharp$ 11 A7 Dm7 G7

Em7 Am7 Bm7 E7 $\flat$ 9

Am7 A $\flat$ 7 Gm7 C7 F $\Delta$ 7 F $\sharp$ m7 $\flat$ 5 B7 $\flat$ 9

Em7 D $\sharp$ m7 Dm7 G7 C $\flat$ 6

B $\flat$

# CAREFUL

45.

Medium Rock

JIM HALL

The musical score for "Careful" by Jim Hall is written for guitar in B-flat major. It consists of five staves of music. The first staff begins with a B7#11 chord and features a triplet of eighth notes. The second staff starts with a B7#11 chord, followed by an E7#11 chord. The third staff includes an E7#11 chord with an accent (>) and a B7#11 chord. The fourth staff begins with a B7#11 chord and a triplet of eighth notes. The fifth staff contains a G7 chord, an F#7#9 chord, and a B7#11 chord with an accent (>). The score includes various musical notations such as treble clefs, time signatures (4/4, 3/4, 2/4), notes, rests, and accidentals.

46.

## Med. Up Swing

# BUD POWELL

C 7

The first staff of music is in treble clef with a common time signature (C). It begins with a repeat sign. The melody consists of the following notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). There is a fermata over the final C4 note.

C  $\Delta$ 7                      D m7 $\flat$ 5                      E m7



F m<sup>7</sup>      B $\flat$  7      E m<sup>7</sup>      E $\flat$  m<sup>7</sup>      D m<sup>7</sup>      C $\sharp$  7

The first line of musical notation is on a treble clef staff. It begins with a whole note chord F m<sup>7</sup> (F, A $\flat$ , C $\flat$ , E $\flat$ ). This is followed by a half note chord B $\flat$  7 (B $\flat$ , D $\flat$ , F, A $\flat$ ). The next two measures each contain a half note chord E m<sup>7</sup> (E, G, B $\flat$ , D $\flat$ ). The following two measures each contain a half note chord E $\flat$  m<sup>7</sup> (E $\flat$ , G $\flat$ , B $\flat$ , D $\flat$ ). The next two measures each contain a half note chord D m<sup>7</sup> (D, F, A $\flat$ , C $\flat$ ). The final two measures each contain a half note chord C $\sharp$  7 (C $\sharp$ , E, G, B). The melodic line consists of eighth and quarter notes, often beamed together, moving across the staff.

C  $\Delta$ 7    A m7    D m7<sup>b9</sup>    G7    C  $\Delta$ 7



D m7<sup>b9</sup>                      E m7                      F m7                      B $\flat$ 7



**E<sup>m</sup>7**      **E<sup>b</sup>m7**      **D<sup>m</sup>7**      **C<sup>#</sup>7**      **C<sup>Δ</sup>7**



# B $\flat$

47.

CELIA (P. 2)

C $\Delta$ 7 E7  
 A7 D7  
 G7  
 C $\Delta$ 7 D m7 $\flat$ 5 E m7  
 F m7 B $\flat$ 7 E m7 E $\flat$  m7 D m7 C $\sharp$ 7  
 C $\Delta$ 7 F $\flat$ <sub>9</sub>  
 INTERLUDE  
 F m7 E m7 B $\flat$ 7 A7  
 D m7 G7 C $\Delta$ 7 D m7 $\flat$ 5 G7 $\flat$ 9  
 fine  
 SOLO BREAK

B $\flat$

48

# A CERTAIN SMILE

PAUL WEBSTER  
SAMMY FAIN

Ballad

Am $\Delta$ 7 D $\Delta$ 7 G $\Delta$ 7 Em $\Delta$ 7

Am $\Delta$ 7 D $\Delta$ 7 G $\Delta$ 7

F $\sharp$ m $\Delta$ 7 B $\Delta$ 7 Em $\Delta$ 7 Em $\Delta$ 7 A $\Delta$ 7

D $\Delta$ 7 Bm $\Delta$ 7 Em $\Delta$ 7 A $\Delta$ 7 Am $\Delta$ 7 D $\Delta$ 7 Em $\Delta$ 7

Am $\Delta$ 7/D D $\Delta$ 7 G $\Delta$ 7 Em $\Delta$ 7

Am $\Delta$ 7 D $\Delta$ 7 B $\Delta$ 7 E $\Delta$ 7

C $\Delta$ 7 E $\Delta$ 7 $\flat$ 9 Am $\Delta$ 7 Cm $\Delta$ 7 F $\Delta$ 7 F $\Delta$ 7/E $\flat$

G $\Delta$ 7/D Em $\Delta$ 7 Am $\Delta$ 7 D $\Delta$ 7 G $\Delta$ 7

B $\flat$

# CHARIOTS

49.

Medium Rock

JOHN SCOFIELD

INTRO

F $\sharp$ 7 F $\sharp$ 7/A $\sharp$  B7 B7/D $\sharp$  F $\sharp$ 7 F $\sharp$ 7/A $\sharp$  B7 B7/D $\sharp$

F $\sharp$ 7 B7 F $\sharp$ 7 B7

F $\sharp$ 7 G $\sharp$ m7 G $\sharp$ m7/A A/A $\sharp$  B C $\sharp$ 7 F $\sharp$ 7 B7

F $\sharp$ /C Bm D $\sharp$ 7 $\sharp$ 9 E7 sus 4 F $\sharp$ 7 $\sharp$ 9 C7 $\sharp$ 11 F $\sharp$ 7

B F $\sharp$ m11/C $\sharp$  D $\sharp$ 7 $\sharp$ 9 E7 sus 4 F $\sharp$ 7 $\sharp$ 9 D $\sharp$ 7 $\sharp$ 9

D $\Delta$ 7 F $\sharp$ 7 B7 F $\sharp$ 7 B7

F $\sharp$ 7 G $\sharp$ m7 G $\sharp$ m7/A A/A $\sharp$  B C $\sharp$ 7 F $\sharp$ 7 B7

SOLO CHANGES

F $\sharp$ 7 B7

G $\sharp$ m7 G $\sharp$ m7/A A/A $\sharp$  B C $\sharp$ 7 F $\sharp$ 7

B $\flat$

50.

# CHEEK TO CHEEK

IRVING BERLIN

Bright Swing

The musical score is written for piano in the key of B-flat major (two flats) and 4/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of two flats, and a common time signature 'C'. The melody is composed of eighth and quarter notes. Chords are indicated above the staff: D $\Delta$ 7, D $\sharp$  $^{\circ}$ 7, E $m$ 7, A7, D $\Delta$ 7, D $\sharp$  $^{\circ}$ 7, E $m$ 7, and A7. The second staff continues the melody with chords: D $\Delta$ 7, E $m$ 7, F $^{\circ}$ 7, F $\sharp$  $m$ 7, C7 $\sharp$ 11, B7, and E7. The third staff has chords: A7, E $m$ 7, F $\sharp$  $m$ 7, G7, C7 $\sharp$ 11, and B7. The fourth staff includes a first ending bracket over the last two measures with chords: 1. F $\sharp$  $m$ 7, B7, E $m$ 7, and A7. The fifth staff has a second ending bracket over the first two measures with chords: 2. D $\flat$ 9, E $m$ 7/A, and D/A. The sixth staff continues with E $m$ 7/A, D/A, E $m$ 7/A, and D/A. The seventh staff has E $m$ 7/A, 1. D $\flat$ 9/A, 2. D $\flat$ 9, D $m$ , and D $m$  $\Delta$ 7. The score concludes with a double bar line.

D $\Delta$ 7 D $\sharp$  $^{\circ}$ 7 E $m$ 7 A7 D $\Delta$ 7 D $\sharp$  $^{\circ}$ 7 E $m$ 7 A7

D $\Delta$ 7 E $m$ 7 F $^{\circ}$ 7 F $\sharp$  $m$ 7 C7 $\sharp$ 11 B7 E7

A7 E $m$ 7 F $\sharp$  $m$ 7 G7 C7 $\sharp$ 11 B7

E $m$ 7 A7 1. F $\sharp$  $m$ 7 B7 E $m$ 7 A7

2. D $\flat$ 9 E $m$ 7/A D/A

E $m$ 7/A D/A E $m$ 7/A D/A

E $m$ 7/A 1. D $\flat$ 9/A 2. D $\flat$ 9 D $m$  D $m$  $\Delta$ 7

# B $\flat$

51.

## CHEEK TO CHEEK (P.2)

The musical score is written in B-flat major (two sharps: F# and C#) and consists of six staves of music. The chords and notes are as follows:

- Staff 1:** Chords: D m7, D m6, F m7, B $\flat$ 7, E m7 $\flat$ 5. Notes: D4 (quarter), E4-F4 (beamed eighth notes), G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (half).
- Staff 2:** Chords: A7 $\flat$ 9, A $\sharp$ °7, B m7, E m7, A7, D $\Delta$ 7, D $\sharp$ °7. Notes: A4 (half), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), D5-C5 (beamed eighth notes), B4 (quarter), A4 (half).
- Staff 3:** Chords: E m7, A7, D $\Delta$ 7, D $\sharp$ °7, E m7, A7, D $\Delta$ 7, E m7. Notes: A4 (half), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), D5-C5 (beamed eighth notes), B4 (quarter), A4 (half).
- Staff 4:** Chords: F°7, F $\sharp$  m7, C7 $\sharp$ 11, B7, E7, A7, E m7. Notes: F4 (half), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (half).
- Staff 5:** Chords: F $\sharp$  m7, G7, C7 $\sharp$ 11, B7, E m7. Notes: F4 (half), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (half).
- Staff 6:** Chords: A7, D $\flat$ 9. Notes: A4 (half), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), D5-C5 (beamed eighth notes), B4 (quarter), A4 (half).

**BLOWING CHANGES NEXT PAGE**

# B $\flat$

52.

CHEEK TO CHEEK (P. 3)

## BLOWING CHANGES

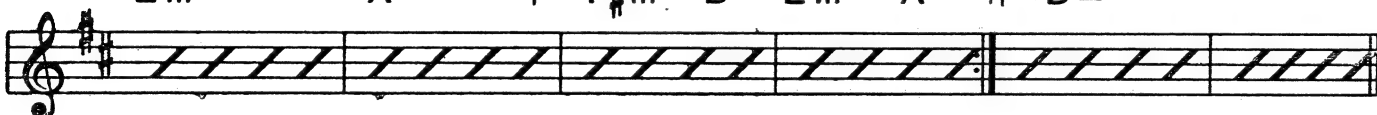
D $\Delta$ 7    E $m$ 7    A7    D $\Delta$ 7    E $m$ 7    A7    D $\Delta$ 7



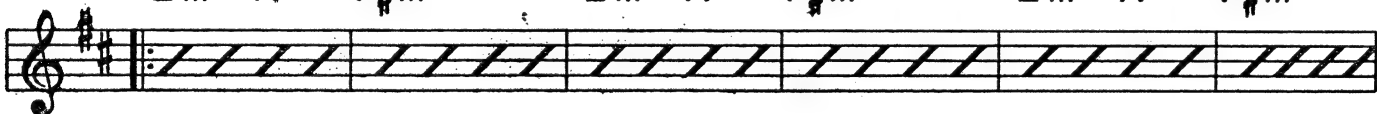
F# $m$ 7 $\flat$ 5    B7    E7    A7    C7#11    B7



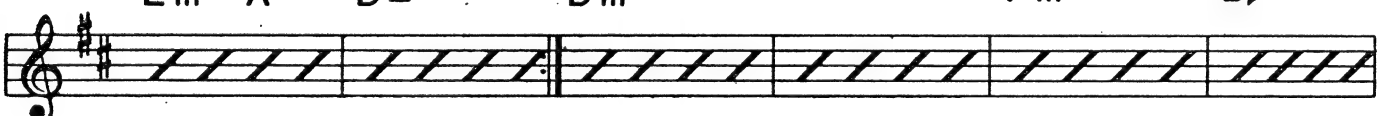
E $m$ 7    A7    1. F# $m$ 7    B7    E $m$ 7    A7    2. D $\Delta$ 7



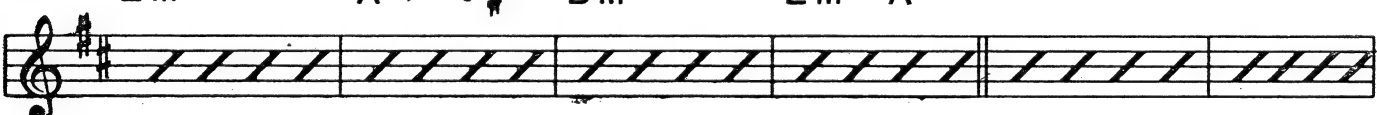
E $m$ 7    A7    F# $m$ 7    E $m$ 7    A7    F# $m$ 7    E $m$ 7    A7    F# $m$ 7



E $m$ 7    A7    D $\Delta$ 7    D $m$ 7    F $m$ 7    B $\flat$ 7



E $m$ 7 $\flat$ 5    A7 $\flat$ 9    F#7    B $m$ 7    E $m$ 7    A7    D $\Delta$ 7    E $m$ 7    A7



D $\Delta$ 7    E $m$ 7    A7    D $\Delta$ 7    F# $m$ 7 $\flat$ 5    B7    E7    A7



C7#11    B7    E $m$ 7    A7    D $\Delta$ 7



**B<sub>b</sub>**

# CHERYL

53.

BLUES

CHARLIE PARKER

The musical score for 'CHERYL' by Charlie Parker is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The piece is in a blues style. The first five staves contain the main melody, with various chords indicated above the notes. The sixth staff shows a first and second ending for a solo section.

Chords indicated in the score:

- Staff 1: D, E m7
- Staff 2: A m7, D 7, D m7
- Staff 3: G 7, D, E m7, F# m7 (triple), B 7 (triple)
- Staff 4: G m7, C 7, E m7, A 7, D
- Staff 5: 1. D, 2. D

SOLO ON BLUES

B $\flat$

54.

# CLOSE ENOUGH FOR LOVE

PAUL WILLIAMS  
JOHNNY MANDEL

Ballad

Am7 F $\sharp$ m7 $\flat$ 5 Bm7 $\flat$ 5 E7 $\flat$ 9 Am7 D7 G7 C7

F $\Delta$ 7 B7 E7 A7 D7 G7 C7

F $\Delta$ 7 B7 Bm7 $\flat$ 5 E7 $\flat$ 9 1. Am8 F7 E7

2. Am8 A7 Dm7 (A $\flat$ 7) G9sus4 G9

C $\Delta$ 7 E+7 Am7 F $\sharp$ m7 $\flat$ 5 G $\sharp$ m7 $\flat$ 5 C $\sharp$ 7 F $\sharp$ m7 B7

E $\Delta$ 7 E7 Am7 F $\sharp$ m7 $\flat$ 5 Bm7 $\flat$ 5 E7 $\flat$ 9 Am7 D7

G7 C7 F $\Delta$ 7 B7 E7 A7 D7

G7 C7 F $\Delta$ 7 B7 Bm7 $\flat$ 5 E+7 Am8



# B $\flat$

## COMPENSATION

55.

Medium Swing

KENNY WERNER

Chord progression for *COMPENSATION* (Medium Swing):

Chords: G m7 A7 E $\flat$  m7 A $\flat$ 7 D $\flat$   $\Delta$ 7 E7 A  $\Delta$ 7

Chords: A $\flat$  m7 D $\flat$ 7 G m7 C7 F $\sharp$  m7 B7 E  $\Delta$ 7  $\sharp$ 11

Chords: E $\flat$ 7 sus 4 A $\flat$   $\Delta$ 7/E $\flat$  E $\flat$ 7 sus 4 A $\flat$   $\Delta$ 7/E $\flat$  3

Chords: F/G C  $\Delta$ 7/G A m7 3 A $\flat$  m7 D $\flat$ 7

Chords: G m7 A7 E $\flat$  m7 A $\flat$ 7 D $\flat$   $\Delta$ 7 E7 A  $\Delta$ 7

Chords: A $\flat$  m7 D $\flat$ 7 F $\sharp$  m7 B7 sus 4 E7 sus 4 A $\flat$ 7  $\sharp$ 9/E

Chords: E $\flat$ 7 sus 4

Chords: D7  $\sharp$ 11

B $\flat$

56.

# COOL EYES

Med. Up Bop

HORACE SILVER

The musical score for "Cool Eyes" by Horace Silver is presented in a single system with 8 staves. The key signature is B-flat major (two flats). The tempo and style are marked "Med. Up Bop". The score includes various chord notations and melodic lines with articulation marks.

Chord notations above the staves:

- Staff 1: B $\flat$ 7, E $\flat$ 7, A $\flat$ 7, D m7, G7
- Staff 2: F $\sharp$  m7, B7, B $\flat$ 7, E $\flat$ 7, E $\circ$ 7
- Staff 3: B $\flat$ /F, F7, B $\flat$  $\frac{9}{8}$ , B $\flat$ 7, D $\circ$ 7
- Staff 4: D $\flat$  $\circ$ 7, C $\circ$ 7, D m7, G7, F $\sharp$  m7, B7
- Staff 5: B $\flat$ 7, E $\flat$ 7, E $\circ$ 7, B $\flat$ /F
- Staff 6: F7, B $\flat$  $\frac{9}{8}$ , F m7, B $\flat$ 7 $\sharp$ 9
- Staff 7: E $\flat$  $\Delta$ 7, G m7

Melodic lines include various note values, rests, and articulation marks such as slurs and accents. Some lines feature triplets, indicated by a "3" over the notes.

# B $\flat$

57.

COOL EYES (P. 2)

C $^7$  F $^+7$

B $\flat$  $^7$  E $\flat$  $^7$  E $^{\circ}7$  B $\flat$ /F G $^7$

F $\sharp$ m $^7$  B $^7$  B $\flat$  $^7$  E $\flat$  $^7$  E $^{\circ}7$   $\Phi$

B $\flat$ /F F $^7$  B $\flat$  $^6_9$

$\Phi$  B $\flat$ /F A/E

A $\flat$ /E $\flat$  A $\flat$  $^6$

HALF TIME

E $\flat$  $^7$  sus 4 A $\flat$  $^6_9$

B $\flat$

58.

# CRY ME A RIVER

ARTHUR HAMILTON

Ballad

Chord progression for "CRY ME A RIVER" (Ballad):

Chords: C m, A $\flat$ /C, C m<sup>6</sup>, C m<sup>7</sup>, F m<sup>7</sup>, B $\flat$  7, E $\flat$   $\Delta$  7, D m<sup>7</sup>, G 7, G m<sup>7</sup>, C 7 $\flat$  9, C m<sup>7</sup>, F 9, B 9, B $\flat$  7 sus 4, 1. E $\flat$  9, G + 7, 2. E $\flat$  9, D 7 $\sharp$  9, G m<sup>7</sup>, E m 7 $\flat$  5, E $\flat$  7 $\sharp$  11, D 7 $\flat$  9, G m<sup>7</sup>, E m 7 $\flat$  5, A $\flat$  7 $\sharp$  9, D 7 $\flat$  9, G m<sup>7</sup>, E m 7 $\flat$  5, E $\flat$  7 $\sharp$  11, D 7 $\flat$  9, G  $\Delta$  7, D m 11, G 7 sus 4, G 7, C m, A $\flat$ /C, C m<sup>6</sup>, C m<sup>7</sup>, F m<sup>7</sup>, B $\flat$  7, E $\flat$   $\Delta$  7, D m<sup>7</sup>, G 7, G m<sup>7</sup>, C 7 $\flat$  9, C m<sup>7</sup>, F 9, B 9, B $\flat$  7 sus 4, E $\flat$  9.

**B $\flat$** 

# DAY DREAM

59.

DUKE ELLINGTON

BILLY STRAYHORN

Medium Swing

Chord progression for *Day Dream* (Medium Swing):

Chords:  $G \Delta 7$ ,  $C \sharp 7 \flat 9$ ,  $C 7$ ,  $B + 7$ ,  $E m 7$ ,  $E m 7 / D$ ,  $C m 6$ ,  $D + 7$ ,  $G m 7$ ,  $E \flat 7$ ,  $D 7$ ,  $B m 7$ ,  $B \flat 7$ ,  $A m 7$ ,  $A \flat \Delta 7$ ,  $G \Delta 7$ ,  $C \sharp 7 \flat 9$ ,  $C 7$ ,  $B + 7$ ,  $E m 7$ ,  $E m 7 / D$ ,  $C m 6$ ,  $D + 7$ ,  $G m 7$ ,  $E \flat 7$ ,  $D + 7$ ,  $G \Delta 7$ ,  $D m 7$ ,  $G 7$ ,  $C \Delta 7$ ,  $F \sharp 7 \text{ sus } 4$ ,  $B \Delta 7$ ,  $F 7 \text{ sus } 4$ ,  $B \flat \Delta 7$ ,  $E 7 \text{ sus } 4$ ,  $A \Delta 7$ ,  $A m 7$ ,  $D 7$ ,  $G \Delta 7$ ,  $E 7$ ,  $A 7$ ,  $E \flat 7$ ,  $D + 7$ ,  $G \Delta 7$ ,  $C \sharp 7 \flat 9$ ,  $C 7$ ,  $B + 7$ ,  $E m 7$ ,  $E m 7 / D$ ,  $C m 6$ ,  $D + 7$ ,  $G m 7$ ,  $E \flat 7$ ,  $D + 7$ ,  $G \Delta 7$ .

B $\flat$

60.

# DACAPOLYPSO

Latin-Calypso

CHUCK ISRAELS

INTRO

**A**

B $m^7$  C $^\circ 7$  C $\sharp m^7$  F $\sharp m^7$

B $m^7$  E $7$  A $\Delta 7$  D D $\sharp^\circ 7$

A/E F $\sharp 7$  B $m^7$  E $7$  A $\flat_9$

**B**

B $m^7$  E $7$  A $\flat_9$  F $\sharp m^7$  B $m^7$  E $7$

A $\Delta 7$  F $\sharp m^7$  B $m^7$  E $7$  A $\Delta 7$  F $\sharp 7$

**C**

D $m^7$  G $7$  C $\flat_9$  E $\Delta 7$  D $7$  C $\sharp 7$

A $m^7$  D $7$  G $\flat_9$

*f* *mf* *ff* *p* *mf*

# B $\flat$

61.

DACAPOLYPSO (P. 2)

Chord progression and musical notation for the first system:

Chords: **D** B m7 E7 A F# m7 B m7 E7

Chords: A F# m7 B m7 E7 A F#7

Chords: B m7 E7 A<sup>6</sup> **E** B m7 C<sup>o</sup>7

Chords: C# m7 F# m7 B m7 E7 A

Chords: D D#<sup>o</sup>7 A/E F#7 B m7 E7 A

Interlude section marked **INTERLUDE** with a forte (*f*) dynamic.

SOLO ON **B** **C** AND **D**

Chord progression and musical notation for the solo section:

Chords: B m7 E7

Dynamic: *sfz*

B $\flat$

62.

# DAY IN, DAY OUT

JOHNNY MERCER  
RUBEN BLOOM

Medium to Up Swing

A+7 D $\flat$ 9 B7 E m7 A7 A+7

D $\flat$ 9 E m7 F $\sharp$ 7 F $\sharp$  m7 F $\sharp$ 7

E m6 A7 E m6 A7 E m7 A7

E m7 A7 C7 $\sharp$ 11 B7 B $\flat$ +7 A18

D $\flat$ 9 B7 E m7 A7 A+7

D $\flat$ 9 E m7 F $\sharp$ 7 F $\sharp$  m7 E7

A $\Delta$ 7 E7 $\sharp$ 9 A $\Delta$ 7 E7 $\sharp$ 9



# B $\flat$

63.

## DAY IN, DAY OUT (P. 2)

The musical score is written for a single melodic line in B-flat major, indicated by the key signature of two flats (B $\flat$  and E $\flat$ ). The score consists of seven staves, each containing a melodic line and corresponding chord symbols above it. The chords are as follows:

- Staff 1: A $\Delta$ 7, Bm7, E7 $\flat$ 9, Em7, A7, A7 $\flat$ 9
- Staff 2: D $\Delta$ 9, B7, Em7, A7, A+7
- Staff 3: D $\Delta$ 9, Em7, F $\circ$ 7, D6/F $\sharp$ , C7 $\sharp$ 11, B7
- Staff 4: E7, Gm6 (with triplet), D $\Delta$ 7, B7
- Staff 5: E7, A7, D $\Delta$ 7, B+7
- Staff 6: E7, Gm6 (with triplet), D6, B7
- Staff 7: Em7, A7 sus 4, A7, D $\Delta$ 9

The melodic lines are written in treble clef. The notation includes eighth notes, quarter notes, half notes, and whole notes, with some measures containing triplets. The score concludes with a double bar line at the end of the seventh staff.

B $\flat$

64.

# DIG

MILES DAVIS

Up Tempo Swing

G $^7$

C $^7$

F $^7$

B $\flat$  $\Delta^7$  C m $^7$  F $^7$  B $\flat$  $^7$  A m $^7$  D $^7$

G $^7$

C $^7$

# B $\flat$

65.

DIG (P.2)



"Sweet Georgia Brown" changes

# B $\flat$

66.

## DON'T ASK WHY

Jazz Ballad

ALAN BROADBENT

Chord progression for the first staff: G m $\flat$ 6 E m $\flat$ 7 $\flat$ 5 A m $\flat$ 7 $\flat$ 5 D 7 $\flat$ 9 G m $\flat$ 6 E m $\flat$ 7 $\flat$ 5 C m7 F 7 $\flat$ 9

Chord progression for the second staff: F m7 B $\flat$  7 $\flat$ 9 E $\flat$  m7 C 7 $\flat$ 9 1. C $\sharp$  m7 F $\sharp$  7 $\flat$ 9

Chord progression for the third staff: B m7 B $\flat$  m7 A m7 A $\flat$  m7 2. D $\flat$   $\Delta$  7 F $\sharp$   $\Delta$  7 G m7 C 7 $\flat$ 9

Chord progression for the fourth staff: F  $\Delta$  7 D $\flat$   $\Delta$  7 E $\flat$   $\Delta$  7 F  $\Delta$  7 D $\flat$   $\Delta$  7 E $\flat$   $\Delta$  7 F  $\Delta$  7 E $\flat$   $\Delta$  7 E  $\Delta$  7 F  $\Delta$  7 B $\flat$  7/E

Chord progression for the fifth staff: E $\flat$   $\Delta$  7 B  $\Delta$  7 D $\flat$   $\Delta$  7 E $\flat$   $\Delta$  7 B $\flat$  7 sus 4 B $\circ$  7 C m7 A $\flat$   $\Delta$  7 3

Chord progression for the sixth staff: A m $\flat$ 7 $\flat$ 5 D 7 $\flat$ 9 G  $\Delta$  7 E m7 E 7 $\flat$ 9 A m7 D 7 F 7/C

Chord progression for the seventh staff: B m7 E m7 C m7 F 7 $\flat$ 9 F m7 B $\flat$  7 E m7 A 7

Chord progression for the eighth staff: E $\flat$  m7 A $\flat$  7 D m7 G 7 $\sharp$ 9 C m7 $\flat$ 5 F 7 $\flat$ 9  $\oplus$  A $\flat$   $\Delta$  7/B $\flat$  A $\flat$  m7

Chord progression for the ninth staff:  $\oplus$  E  $\Delta$  7/B $\flat$  F $\sharp$   $\Delta$  7/B $\flat$  B $\flat$  6

B $\flat$

# DON'T EVER GO AWAY

67.

A. C. JOBIM

Bossa

C C+ C m<sup>6</sup> C<sup>7</sup> D<sup>7</sup>/F $\sharp$  D m<sup>7</sup>/F B $\flat$ <sup>7</sup>A<sup>+</sup>7

D m B $\flat$ /D G<sup>9</sup> sus 4 G<sup>7</sup> C $\Delta$ <sup>7</sup> G m<sup>7</sup> C<sup>7</sup>

F $\Delta$ <sup>7</sup> F+ F $\sharp$  m<sup>7</sup> $\flat$ <sup>5</sup> B $\flat$ <sup>7</sup> $\flat$ <sup>9</sup> E m<sup>7</sup> C/E E m<sup>7</sup> $\flat$ <sup>5</sup> A $\flat$ <sup>7</sup> $\flat$ <sup>9</sup>

D m B $\flat$ /D G<sup>9</sup> sus 4 G<sup>7</sup> B $\flat$ <sup>7</sup> $\sharp$ <sup>11</sup> A<sup>7</sup>

D m<sup>7</sup> D m<sup>7</sup>/C B m<sup>7</sup> $\flat$ <sup>5</sup> G<sup>7</sup> C $\Delta$ <sup>7</sup> E m<sup>7</sup> $\flat$ <sup>5</sup> A<sup>7</sup>

D m B $\flat$ /D G<sup>9</sup> sus 4 G<sup>7</sup> G m<sup>7</sup> C<sup>7</sup>

F $\Delta$ <sup>7</sup> F+ F $\sharp$  m<sup>7</sup> $\flat$ <sup>5</sup> B $\flat$ <sup>7</sup> $\flat$ <sup>9</sup> B $\flat$ <sup>7</sup> $\sharp$ <sup>11</sup> G/A G m/A

D m<sup>7</sup> F/G F m/G C $\flat$ <sup>6</sup>

B $\flat$

68.

# DON'T LOOK BACK

JOHNNY MANDEL

Easy 3

Chord progression for "DON'T LOOK BACK" (Easy 3):

Chords: F  $\Delta$  7, F 9 sus 4, B $\flat$ /F, C/F, F  $\Delta$  7, F 9 sus 4, B $\flat$ /F, E m7 $\flat$ 5, A7 $\flat$ 9, D  $\Delta$  7, G7, C7, B7, B $\flat$ 7, A7, A $\flat$ 7, G m7, F $\sharp$ 7 $\sharp$ 9, F7, B $\flat$  $\Delta$ 7, D7, E $\flat$ 7, F/C, F $\circ$ 7, /C

# B $\flat$

69.

## DON'T LOOK BACK (P. 2)

B $\flat$ /C E/C 1. F  $\Delta$ 7/C E/C B $\flat$ /C

E/C 2. F  $\Delta$ 7 B $\flat$ /C E/C

F  $\Delta$ 7/C E/C B $\flat$ /C E/C

A  $\Delta$ 7 D/E A  $\Delta$ 7 D/E

A  $\Delta$ 7 D/E A  $\Delta$ 7 D/E

A  $\Delta$ 7 D/E A  $\Delta$ 7 D/E A  $\Delta$ 7 D/E A  $\Delta$ 7

**B $\flat$**

70.

# ***DOUBLE CLUTCHING***

Blues

CHUCK ISRAELS

F7



F7

B $\flat$ 7



F7

C7



C7

F7





B $\flat$

# DREAM DANCING

71.

Easy Swing

COLE PORTER

Chord progression and musical notation for the song "Dream Dancing" by Cole Porter. The key signature is B $\flat$  (one flat) and the time signature is common time (C).

Chords and musical notation are provided for the first system (measures 1-8):

- Measure 1: C7 $\sharp$ 11
- Measure 2: B $\Delta$ 7
- Measure 3: E m7
- Measure 4: A7 $\flat$ 9
- Measure 5: D $\Delta$ 7
- Measure 6: A $\flat$ 7
- Measure 7: G $\Delta$ 7
- Measure 8: C7

Chords and musical notation are provided for the second system (measures 9-16):

- Measure 9: D $\Delta$ 7
- Measure 10: G7
- Measure 11: F $\sharp$ m7
- Measure 12: B7
- Measure 13: Fm7
- Measure 14: B $\flat$ 7
- Measure 15: E m7
- Measure 16: E $\flat$ 7

First ending (measures 17-18): 1. D $\Delta$ 7

Second ending (measures 19-26): 2. A m7, D7, G $\Delta$ 7, C7, D $\Delta$ 7, A+7

Chords and musical notation are provided for the third system (measures 27-34):

- Measure 27: D $\Delta$ 9
- Measure 28: B m7
- Measure 29: B $\flat$ 7
- Measure 30: E m7
- Measure 31: G/A
- Measure 32: G $\sharp$ m7 $\flat$ 5
- Measure 33: G m7
- Measure 34: D $\Delta$ 7/F $\sharp$

Chords and musical notation are provided for the fourth system (measures 35-42):

- Measure 35: F7 $\sharp$ 11
- Measure 36: F m7
- Measure 37: B $\flat$ 7
- Measure 38: E m7
- Measure 39: A7
- Measure 40: F m7
- Measure 41: B $\flat$ 7
- Measure 42: F $\sharp$ m7 $\flat$ 5

Chords and musical notation are provided for the fifth system (measures 43-50):

- Measure 43: B7 $\flat$ 9
- Measure 44: B $\flat$  $\Delta$ 7
- Measure 45: G/A
- Measure 46: G m/A
- Measure 47: D $\Delta$ 9
- Measure 48: C7
- Measure 49: D $\Delta$ 9
- Measure 50: C7

Chords and musical notation are provided for the sixth system (measures 51-58):

- Measure 51: B $\Delta$ 7
- Measure 52: ON CUE

B $\flat$

72.

# EAST OF THE SUN

AND WEST OF THE MOON

BROOKS BOWMAN

Easy Swing

A  $\Delta^7_3$  (D 7 #11) C#m $^7_3$  F# $^7$

B m $^7_3$  D m $^7$  G  $^7$

B m $^7_3$  E  $^7$  G#m $^7_3$  C#+ $^7$  F#m $^7$

F#m $^7_3$  B  $^7$  F#m $^7$  B  $^7$  B m $^7_3$  E  $^7$  E 7 $\flat_9$

A  $\Delta^7_3$  (D 7 #11) C#m $^7_3$  F# $^7$

B m $^7_3$  D m $^7_3$  G  $^7$

B m $^7$  B m $^7$ /A G#m $^7$  C# $^7$  F#m $^7$  B  $^7$

B m $^7_3$  G  $^7$  C#m $^7$  C m $^7$  F  $^7$

B m $^7_3$  E  $^7$  A  $^6_9$

B $\flat$

# EMANON

13.

Medium Bop

DIZZY GILLESPIE

Chord changes: C7, F7, C7, Gm7, C7, F7, C7, Dm7, G7, C7, G7.

B $\flat$

74.

# EMILY

JOHNNY MERCER

JOHNNY MANDEL

Easy 3

The musical score for 'Emily' is written in B-flat major (two flats) and 3/4 time. It is an 'Easy 3' level piece. The score consists of 10 staves of music. The chords and melodic lines are as follows:

- Staff 1: D $\flat$ 8, B m7, E m7, A7
- Staff 2: D $\flat$ 8, A m7, D7, G $\Delta$ 7, C9
- Staff 3: B $\Delta$ 7, G $\sharp$  m7, C $\sharp$  m7, F $\sharp$ 7 sus 4
- Staff 4: B m7, E7, E m7, A+7
- Staff 5: D $\flat$ 8, B m7, E m7, A7
- Staff 6: D $\Delta$ 7, D+7, G $\Delta$ 7, F $\sharp$ 7 $\flat$ 9
- Staff 7: B m7, C $\sharp$ 7 $\flat$ 9, F $\sharp$  m7, B7
- Staff 8: E m7, A7, C7 $\sharp$ 11, B7, B7/A
- Staff 9: G $\sharp$  m7 $\flat$ 5, G m7, F $\sharp$  m7, B7
- Staff 10: E m7, A7, D $\flat$ 8

**B<sub>b</sub>**

# *THE END OF A LOVE AFFAIR*

75.

Ballad

EDWARD REDDING

Am<sup>7</sup> D<sup>7</sup> G<sup>Δ7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ7</sup>

Fm<sup>7</sup> B<sup>b7</sup> Fm<sup>7</sup> B<sup>b7</sup> Am<sup>7</sup> D<sup>7</sup> 1. G<sup>Δ7</sup> Em<sup>7</sup>

2. G<sup>Δ7</sup> Em<sup>7</sup> A<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>

Em<sup>7</sup> A<sup>7</sup> D<sup>Δ7</sup> Bm<sup>7</sup> E<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>

Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>Δ7</sup> Gm<sup>7</sup> C<sup>7</sup>

F<sup>Δ7</sup> Fm<sup>7</sup> B<sup>b7</sup> Fm<sup>7</sup> B<sup>b7</sup> Am<sup>7</sup> D<sup>7</sup>

Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ7</sup> Cm<sup>7</sup> Cm<sup>6</sup> G<sup>Δ7</sup>

B<sup>b7</sup> Am<sup>7</sup> G<sup>#7</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>6</sup>

B $\flat$

76.

# ENDLESSLY

Bossa Nova

MICHAEL ASHER

Chord progression for "ENDLESSLY" (Bossa Nova):

Chords:  $E\flat\Delta 7\sharp 5$   $E\flat\Delta 7$   $Dm7\flat 5$   $G+7$   $Cm7$   $F7$

Chords:  $B\flat m7$   $E\flat 7$   $A\flat\Delta 7$   $D\flat 7$   $Gm7$   $Cm7$

Chords:  $F7$   $B\flat m7$   $G\sharp m7$   $C\sharp 7$   $F\sharp\Delta 7\sharp 5$   $F\sharp 6$

Chords:  $Fm7\flat 5$   $B\flat 7$   $D\sharp m7$   $G\sharp 7$   $C\sharp 7$   $F\sharp 7$

Chords:  $B\Delta 7$   $E7$   $B\flat m7$   $E\flat m7$   $G\sharp 7$   $D7\sharp 11$

Chords:  $C\sharp m7$   $C\Delta 7$   $Bm7$   $B\flat 7$   $A\Delta 7$   $D\sharp+7\sharp 9$

Chords:  $G\sharp m7$   $C\sharp 7\flat 9$   $F\sharp 7\text{ sus }4$   $F\sharp 7$

# B $\flat$

77.

ENDLESSLY (P. 2)

B $^7$  B m $^7$ /E B $\flat$  7 $\sharp$ 11

A  $\Delta$  7 D $\sharp$  7 G $\sharp$  m 7

C $\sharp$  7 F $\sharp$  7 sus 4 F $\sharp$  7

B 7 B $\flat$  + 7 A 7 G $\sharp$  7 G 7 F $\sharp$  7 F  $\Delta$  7

1. B $\flat$  7 sus 4 D  $\Delta$  7 add 6

2. E $\flat$   $\Delta$  7

78.

# ESTATE

Bossa Nova

BRUNO MARTINO

JOEL E. SIEGEL

Chords and notation for the musical score:

Staff 1: C#m7

Staff 2: C#m7, F#m7, B7, Bm7/E

Staff 3: E7, AΔ7, D7, 1. G#7, G#+7

Staff 4: 2. G#7, G#+7, C#Δ7, Gm7b5

Staff 5: C7b9, Fm7, Bb7b9, AΔ7, G#7b9

Staff 6: Bm7, E7b9, AΔ7, D7b9, G#7

Staff 7: G#+7, C#m7/G#, F#m7, G#7b9

Staff 8: C#m7, F#m7, B7, Bm7/E

Staff 9: E7, AΔ7, D7, G#7, G#+7, C#m8

Staff 10: (continuation of Staff 9)



**B $\flat$**

# ETERNAL TRIANGLE

79.

Medium Up

SONNY STITT

C  $\Delta$  7   A m 7   D m 7   G 7   E m 7   A 7   D m 7   G 7

G m 7   C 7   F 7   1. E m 7   A 7   D m 7   G 7

2. E m 7   A 7   D m 7   G 7   C  $\Delta$  7   C  $\sharp$  m 7   F  $\sharp$  7

C m 7   F 7   B m 7   E 7   B  $\flat$  m 7   E  $\flat$  7

A m 7   D 7   A  $\flat$  m 7   D  $\flat$  7   C  $\Delta$  7   A m 7

D m 7   G 7   E m 7   A 7   D m 7   G 7   G m 7   C 7

F 7   E m 7   A 7   D m 7   G 7   C  $\Delta$  7

**B $\flat$**

80.

# *EV'RY TIME WE SAY GOODBYE*

Ballad

COLE PORTER

Chord progression for *EV'RY TIME WE SAY GOODBYE* (Ballad, Cole Porter):

Chords:  $F \Delta 7$ ,  $B/F$ ,  $B\flat \Delta 7/F$ ,  $E\flat 7 \sharp 11/F$ ,  $D m7/F$ ,  $G 7/F$ ,  $B\flat/C$ ,  $C/B\flat$ ,  $F/A$ ,  $A\flat 7$ ,  $D\flat \Delta 7$ ,  $G\flat 7 \sharp 11$ ,  $C m7$ ,  $F 7$ ,  $B\flat m7$ ,  $E\flat 7$ ,  $F/C$ ,  $E/C$ ,  $C m7$ ,  $F 7$ ,  $D/B\flat$ ,  $B\flat \Delta 7$ ,  $G m7 \flat 5$ ,  $C 7 \flat 9$ ,  $F m7$ ,  $F m7/E\flat$ ,  $D m7 \flat 5$ ,  $D\flat \Delta 7$ ,  $B\flat/C$ ,  $C 7 \flat 9$ ,  $F \Delta 7$ ,  $B/F$ ,  $B\flat \Delta 7/F$ ,  $E\flat 7 \sharp 11/F$ ,  $D m7/F$ ,  $G 7/F$ ,  $B\flat/C$ ,  $C/B\flat$ ,  $F/A$ ,  $A\flat 7$ ,  $D\flat \Delta 7$ ,  $G\flat 7 \sharp 11$ ,  $C m7$ ,  $F 7$ ,  $B\flat \Delta 7$ ,  $E m7 \flat 5$ ,  $A 7$ .

# B $\flat$

81.

EV'RY TIME...GOODBYE (P. 2)

$D m^7$     $G m^7$     $C^7$     $C m^7$     $F^7$     $B\flat \Delta^7$     $E\flat^7$     $E\flat^7/D\flat$

$F \Delta^7/C$     $D^7\flat^9$     $G m^7$     $B\flat/C$     $F^6_9$

## ALTERNATE CHANGES

$F \Delta^7$     $F\sharp^{\circ 7}$     $G m^7$     $C^7$     $F \Delta^7$

$F^7$     $B\flat m^7$     $E\flat^7$     $F^6_9$     $G m^7$     $C^7$     $C m^7$     $F^7$     $B\flat \Delta^7$

$B\flat m^7$     $E\flat^7$     $A\flat \Delta^7$     $C\sharp^7$     $C^7$     $F \Delta^7$

$F\sharp^{\circ 7}$     $G m^7$     $C^7$     $F \Delta^7$     $F^7$

$B\flat \Delta^7$     $A^7$     $D m^7$     $G m^7$     $C^7$     $F^7$     $B\flat \Delta^7$     $B\flat m^7$     $E\flat^7$

$A^+7$     $D^7$     $G m^7$     $C^9 \text{ sus } 4$     $F^6_9$

**B $\flat$** 

82.

# EVERYTHING HAPPENS TO ME

TOM ADAIR  
MATT DENNIS

Ballad

Chord progressions for the first staff:

D m7 G7 E m7 D $\sharp$ °7 D m7 G7

Chord progressions for the second staff:

E m7 $\flat$ 5 A7 D m7 F m7 B $\flat$ 7 $\flat$ 9 E m7 A7

Chord progressions for the third staff (First and Second Endings):

1. D m7 G7 C $\Delta$ 7 A7 2. D m7 G7

Chord progressions for the fourth staff:

C $\flat$ 9 G m7 C7 $\sharp$ 9 F $\Delta$ 7 D7 $\flat$ 9

Chord progressions for the fifth staff:

G m7 C7 $\sharp$ 9 F $\Delta$ 7 F $\sharp$ m7 B7 $\sharp$ 9

Chord progressions for the sixth staff:

E $\Delta$ 7 A m7 D7 D m7 G7 D m7 G7

Chord progressions for the seventh staff:

E m7 D $\sharp$ °7 D m7 G7 E m7 $\flat$ 5 A7

Chord progressions for the eighth staff:

D m7 F m7 B $\flat$ 7 $\flat$ 9 E m7 A7 D m7 G7 C $\flat$ 9

B $\flat$

# EVERYTHING I LOVE

83.

COLE PORTER

Medium Swing

Chords and notation for the first staff:

- Measure 1: G  $\Delta$  7
- Measure 2: C $\sharp$  7  $\sharp$  11
- Measure 3: C  $\Delta$  7
- Measure 4: B m 7 E 7

Chords and notation for the second staff:

- Measure 1: A m 7
- Measure 2: D 7
- Measure 3: B m 7 E 7
- Measure 4: A m 7 D 7

Chords and notation for the third staff:

- Measure 1: G  $\frac{6}{9}$
- Measure 2: B $\flat$  7
- Measure 3: A m 7
- Measure 4: B m 7 E 7

Chords and notation for the fourth staff:

- Measure 1: C m 7
- Measure 2: F 7
- Measure 3: B $\flat$   $\Delta$  7
- Measure 4: A m 7 D 7

Chords and notation for the fifth staff:

- Measure 1: G  $\Delta$  7
- Measure 2: C $\sharp$  7  $\sharp$  11
- Measure 3: C  $\Delta$  7
- Measure 4: B m 7 E 7

Chords and notation for the sixth staff:

- Measure 1: C $\sharp$  m 7  $\flat$  5
- Measure 2: F $\sharp$  7  $\flat$  9
- Measure 3: B 7
- Measure 4: (no chord)

Chords and notation for the seventh staff:

- Measure 1: E m 7
- Measure 2: E $\flat$  m 7
- Measure 3: D m 7
- Measure 4: G 7
- Measure 5: C  $\Delta$  7
- Measure 6: E + 7
- Measure 7: A m 7
- Measure 8: A $\sharp$   $\circ$  7

Chords and notation for the eighth staff:

- Measure 1: B m 7
- Measure 2: E 7
- Measure 3: A m 7
- Measure 4: D 7 sus 4
- Measure 5: G  $\frac{6}{9}$
- Measure 6: (no chord)
- Measure 7: (no chord)
- Measure 8: (no chord)

B $\flat$

84.

# FATHER

Medium Swing

GEORGE COLEMAN

Chord progressions for the first ten staves:

Staff 1: D m7 B $\flat$  m7 F $\sharp$  m7 D m7 G +7 C  $\Delta$ 7 D 7 $\flat$ 9

Staff 2: B 7 $\flat$ 9 G 7 $\flat$ 9 C  $\Delta$ 7 B +7 B $\flat$ 7 A 7 $\flat$ 9 A $\flat$   $\Delta$ 7

Staff 3: C $\sharp$   $\Delta$ 7 C  $\Delta$ 7 C $\sharp$  m7 F $\sharp$  7 $\sharp$ 11 F  $\Delta$ 7

Staff 4: B $\flat$ 7 E m7 D $\sharp$   $\circ$ 7 D m7 C m7

Staff 5: B m7 E 7 $\flat$ 9 A m7 D 7 $\sharp$ 11 D m7 F m7

Staff 6: D m7 G +7 $\sharp$ 9 C  $\Delta$ 7 B +7 B $\flat$ 7 A 7 $\flat$ 9 A $\flat$   $\Delta$ 7

Staff 7: C $\sharp$   $\Delta$ 7 C  $\Delta$ 7 C $\sharp$  m7 F $\sharp$  7 $\sharp$ 11 F  $\Delta$ 7 B $\flat$ 7

Staff 8: E m7 F m7 B $\flat$ 7 C  $\Delta$ 7/E A +7 $\sharp$ 9

Staff 9: D m7 B $\flat$  m7 F $\sharp$  m7 D m7 G +7 C  $\Delta$ 7 D 7 $\flat$ 9 B 7 $\flat$ 9 G 7 $\flat$ 9 C  $\natural$

B $\flat$

# FAVELA

85.

Med. Bossa Nova

ANTONIO CARLOS JOBIM

Chords: A m7, G/E, A m7, G/E, A m7, G/E, A m7, A 7 #9, D m7, G 7, C # m7, C 7, F Δ 7, D/F #, F m6, D/E, E 7 #9, A m7, E b 7 #11, D m7, A m7, D m7, A m7, D m7, A m7, F 7 #9, E 7 #9, D 7 #9, NO CHORD, E 7 #9, D.S. al Coda

Accents: ^ ^ ^ ^ ^

**B $\flat$**

86.

# ***FEEL LIKE MAKIN' LOVE***

Soft Rock

EUGENE McDANIELS

Chord progression for the first system:

G m7/C      C7      F  $\Delta$ 7      E $\flat$ 7  $\sharp$ 11      D7  $\sharp$ 9

Chord progression for the second system:

G m7/C      C7      F  $\Delta$ 7      C m7      F7      B7  $\sharp$ 11

Chord progression for the third system:

B $\flat$   $\Delta$ 7      A m7      E $\flat$ 7      D m7      B7  $\sharp$ 11

Chord progression for the fourth system:

B $\flat$   $\Delta$ 7      A m7      E $\flat$ 7      D m7

Chord progression for the fifth system:

G7



**B $\flat$** 

# *FOR HEAVENS' SAKE*

87.

Ballad

MEYER-BURTON-EDWARD

Am $7\flat 5$  D $7\flat 9$  Bm $7$  E $7\flat 9$  Am $7\flat 5$  D $7\flat 9$  G $\Delta 7$  C $\sharp 7\sharp 11$

Cm $7$  Bm $7$  B $\flat \circ 7$  Am $7$  D $7$  sus 4 G $\flat 6$

Am $7\flat 5$  D $7\flat 9$  Bm $7$  E $7\flat 9$  Am $7\flat 5$  D $7\flat 9$  G $\Delta 7$  C $\sharp 7\sharp 11$

Cm $7$  Bm $7$  B $\flat \circ 7$  Am $7$  D $7$  sus 4 G $\flat 6$

Fm $7$  B $\flat 9$  sus 4 E $\flat \Delta 7$  C $7\flat 9$  Fm $7$  B $\flat 9$  sus 4 E $\flat \Delta 7$

Gm $\flat 6$  Em $7\flat 5$  Am $7$  D $7\flat 9$  Gm $7$  Cm $7$  Cm $7/B\flat$  Am $7$  D $7$

Cm $7$  D $7\flat 9$  Bm $7$  E $7\flat 9$  Am $7\flat 5$  D $7\flat 9$  G $\Delta 7$  C $\sharp 7\sharp 11$

Cm $7$  Bm $7$  B $\flat \circ 7$  Am $7$  D $7$  sus 4 G $\flat 6$

**B $\flat$**

88.

# ***FREIGHT TRANE***

**Bright Bop**

**TOMMY FLANAGAN**

Chord symbols for the first system:

- Measure 1:  $B\flat\Delta 7$
- Measure 2:  $A m7b5$
- Measure 3:  $D 7$
- Measure 4:  $G m7$
- Measure 5:  $F\sharp + 7$
- Measure 6:  $F m7$
- Measure 7:  $B\flat 7$
- Measure 8:  $E\flat\Delta 7$
- Measure 9:  $E\flat m7$
- Measure 10:  $A\flat 7$
- Measure 11:  $D m7$
- Measure 12:  $G 7$

Chord symbols for the second system:

- Measure 13:  $C\sharp m7$
- Measure 14:  $F\sharp 7$
- Measure 15:  $C m7$
- Measure 16:  $F 7$
- Measure 17:  $\oplus$  (NO CHORD)
- Measure 18:  $B\flat 7\sharp 9$
- Measure 19:  $G 7\sharp 9$
- Measure 20:  $C m7$
- Measure 21:  $F 7$
- Measure 22:  $\oplus$  (NO CHORD)
- Measure 23:  $F 7\sharp 9$
- Measure 24:  $B\flat 7$

Chord symbols for the third system:

- Measure 25:  $\oplus$  (NO CHORD)
- Measure 26:  $F 7\sharp 9$
- Measure 27:  $B\flat 7$
- Measure 28:  $\oplus$  (NO CHORD)
- Measure 29:  $F 7\sharp 9$
- Measure 30:  $B\flat 7\sharp 11$

B $\flat$

# FRENCH WALTZ

89.

Easy 3

(WALTZ FOR SUZY)

DUDLEY MOORE

Chords and musical notation for the French Waltz (Waltz for Suzy) by Dudley Moore:

Measures 1-4: F $\sharp$ m7, F $\sharp$ m $\Delta$ 7, F $\sharp$ m7, Bm

Measures 5-8: Bm/A $\sharp$ , Bm/A, Bm/G $\sharp$ , C $\sharp$ 7 $\flat$ 9/F, C $\sharp$ 7

Measures 9-12: F $\sharp$ m7, D $\Delta$ 7, E, A/C $\sharp$ , D $\Delta$ 7 (1. Bm)

Measures 13-16: 2. D/C $\sharp$ , G $\sharp$ /C, E7/B, F $\sharp$ /A $\sharp$ , A $\Delta$ 7

Measures 17-20: G $\sharp$ +7, C $\sharp$ m, Am7, Dm7, Gm7

Measures 21-24: C7 $\flat$ 9, Em7 $\flat$ 5/B $\flat$ , A7, A $\flat$ , G7

Measures 25-28: B $\flat$  $\Delta$ 7/F, Em7 $\flat$ 5, G7, A $\flat$ 7, Dm/A, B $\flat$ 7

Measures 29-32: D $\Delta$ 7, Bm, A/C $\sharp$ , F $\sharp$ /A $\sharp$ , Bm (D.C. al Coda)

Measures 33-36: E/D, C $\sharp$ 7, D7, G $\sharp$ +7, C $\sharp$ 7 $\flat$ 9, B13

**B $\flat$**

90.

# ***FRIDAY THE 13th***

Ned Bright

THELONIOUS MONK

A7 G7 F7 E7

A7 G7 F7 E7 A7 G7

F7 E7 A7 G7 F7 E7

1st X

# B $\flat$

## FROM NOW ON

9/.

Swing

TOM HARRELL

Chord progression for the main section of the song:

Row 1: D $7^{\sharp 9}$  G m $7$  F m $7$  B $\flat 7$  E $\flat \Delta 7$

Row 2: E m $7^{\flat 5}$  A $7^{\flat 9}$  D $\Delta 7$  A $\flat 7$  G $\Delta 7$  F $\sharp 7$  B $\Delta 7$

Row 3: C $\sharp$  m $7$  F $\sharp 7$  B m $7$  E $7$  A m $7$  D $7$  G $\Delta 7$

Row 4: G $\sharp$  m $7^{\flat 5}$  C $\sharp 7^{\sharp 9}$  F $\sharp \Delta 7$  B $\Delta 7$  F $\sharp$  m $7$  B $7^{\flat 9}$  B $\flat \Delta 7$  E $\flat \Delta 7$

Row 5: D $7^{\sharp 9}$  G m $7$  F m $7$  B $\flat 7$  E $\flat \Delta 7$

Row 6: E m $7^{\flat 5}$  A $7^{\flat 9}$  D $\Delta 7$  A $\flat 7$  G $\Delta 7$  F $\sharp 7$  B $\Delta 7$

### LATIN INTERLUDE

Chord progression for the Latin Interlude:

Row 1: C/D

Row 2: C/D

B $\flat$

92.

# FROM THE HEART

Bossa Nova

GARY APRILE

The musical score is written for a single melodic line in treble clef, with a key signature of one flat (B $\flat$ ) and a common time signature (C). The tempo/style is indicated as Bossa Nova. The score consists of 10 staves, each containing a series of notes and rests, with various chords and triplets indicated above the staff.

**Staff 1:** A  $\Delta$  7, F $\sharp$  m 7, B m 7, E 7

**Staff 2:** A  $\Delta$  7, F $\sharp$  m 7, B m 7, D m 7, G 7

**Staff 3:** C  $\Delta$  7, E $\flat$  7 sus 4, A $\flat$   $\Delta$  7, C $\sharp$  7  $\sharp$  11

**Staff 4:** C  $\Delta$  7, E $\flat$  7 sus 4, D m 7, G 7, E 7/G $\sharp$

**Staff 5:** A  $\Delta$  7, F $\sharp$  m 7, B m 7, E 7

**Staff 6:** A  $\Delta$  7, F $\sharp$  m 7, E m 7, A 7

**Staff 7:** D $\sharp$  m 7  $\flat$  5, D m 6, C $\sharp$  m 7, F $\sharp$  + 7

**Staff 8:** B m 7, E 7, C $\sharp$  m 7  $\flat$  5, F $\sharp$  7  $\flat$  9

# B $\flat$

93.

## FROM THE HEART (P.2)

B m7 E7  $\Phi$  G $\sharp$ 7 $\flat$ 9

A  $\Delta$ 7 G $\sharp$ 7 $\flat$ 9

A  $\Delta$ 7 B m7 B $\flat$ 7

$\Phi$

E $\flat$ 7 $\sharp$ 11 D7 $\flat$ 9 G7 C7

## ON CUE

B7 B $\flat$ 7 A  $\Delta$ 7 $\sharp$ 11

**Bb**

94.

# FROM THIS MOMENT ON

COLE PORTER

Medium Bright 2

Chords and musical notation are provided for each staff:

Staff 1: Gm6, Em7b5, Am11, D+7, Eb/G, Gm7

Staff 2: Fm7, Bb7, EbΔ7, Ab7#11

Staff 3: BbΔ7, 1. Am7, D7, 2. Gm7, Fm7

Staff 4: Bb7, EbΔ7, Ebm7, Ab13, BbΔ7

Staff 5: G7sus4, G7, FΔ7/C, C°7, C9sus4

Staff 6: C9, F7, Cm7, F7, D7#9

Staff 7: Gm6, Em7b5, Am11, D+7, Eb/G

Staff 8: Gm7, Fm7, Bb7, EbΔ7, Ab7#11

Staff 9: Ab7, BbΔ7, Eb7, Dm7

Staff 10: G7, F9sus4, F7, BbΔ7



B $\flat$

# FULL MOON AND EMPTY ARMS

95.

BUDDY KAYE  
TED MOSSMAN  
(RACHMANINOFF)

Ballad

Chord symbols for the first staff: C $\frac{6}{9}$ , D $\flat\Delta 7$ , C $\Delta 7$ , B $\flat 13$ .

Chord symbols for the second staff: A $\flat/G$ , G $7$ , C $\Delta 7$ .

Chord symbols for the third staff: E $7$ , A m $7$ , G/B, C $\Delta 7$ .

Chord symbols for the fourth staff: A m, A m $\Delta 7$ , A m $7$ , D $7$ , A $\flat 7\sharp 11$ , G $7$ .

Chord symbols for the fifth staff: C $\frac{6}{9}$ , D $\flat\Delta 7$ , C $\Delta 7$ , B $\flat 13$ .

Chord symbols for the sixth staff: A $\flat/G$ , G $7$ , C $\Delta 7$ .

Chord symbols for the seventh staff: E $7$ , A m $7$ , G/B, C $\Delta 7$ .

Chord symbols for the eighth staff: D m $7$ , G $7$  sus 4, G $7$ , C $\frac{6}{9}$ .

**B $\flat$** 

96.

# ***FUNKALLERO***

**BILL EVANS****Medium -Up Swing**

The musical score is written on a single staff in B-flat major (one flat). The tempo and style are indicated as "Medium -Up Swing". The score consists of a main melody and a solo section. Chords are indicated above the staff, with some in parentheses for solos only. The key signature is B-flat major.

Chords indicated in the score:

- E<sup>7</sup>
- A<sup>+</sup>7
- D<sup>m</sup><sub>9</sub><sup>6</sup>
- (B<sup>+</sup>7)
- E<sup>7</sup>
- A<sup>+</sup>7
- D<sup>m</sup><sub>9</sub><sup>6</sup>
- (C<sup>#</sup>m7)
- C<sup>m</sup><sub>9</sub>
- F<sup>7</sup>
- B $\flat$  $\Delta$ 7
- E $\flat$ 7
- D<sup>m</sup>7
- G<sup>m</sup>7
- E<sup>7</sup>
- (A<sup>+</sup>7)
- D<sup>m</sup><sub>9</sub><sup>6</sup>
- (B<sup>+</sup>7)
- (A<sup>+</sup>7)
- D<sup>m</sup><sub>9</sub><sup>6</sup>
- A $\flat$ 7
- G<sup>13</sup><sup>#</sup>11

**CHORDS IN PARENTHESIS FOR SOLOS ONLY**

B $\flat$

# GNU BLU

97.

Bright Swing

RON BUSCH

D<sup>7</sup> E $\flat$ <sup>7</sup> D<sup>7</sup> G $\sharp$ <sup>7</sup> G<sup>7</sup>

G<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

F $\sharp$ <sup>7</sup> A<sup>7</sup> D<sup>7</sup> B<sup>7</sup>  $\sharp$ 11

B $\flat$ <sup>7</sup> A<sup>7</sup> sus 4 1. C<sup>7</sup>  $\sharp$ 11 E $\flat$ <sup>7</sup>  $\sharp$ 11 F $\sharp$ <sup>7</sup>  $\sharp$ 9

A<sup>7</sup>  $\flat$ 9 2. B $\flat$   $\Delta$ <sup>7</sup> C $\sharp$ <sup>7</sup> A<sup>7</sup>  $\sharp$ 11 D<sup>13</sup>  $\sharp$ 11/G $\sharp$

The musical score for 'GNU BLU' is written in B-flat major (two sharps) and 4/4 time. It consists of five staves of music. The first staff has a key signature change to B-flat major. The second staff continues the melody. The third staff has a key signature change to B-flat major. The fourth staff has a key signature change to B-flat major. The fifth staff has a key signature change to B-flat major. The score includes various chord symbols and a first/second ending structure.

B $\flat$

98.

Medium Latin  
(Bolero - Guajira)

# GAVIOTA

CLARE FISCHER

INTRO D $m^9$  F $7$  F $\sharp 7$  G $7$

G $7$  A $7$  D $m^9$

F $7$  F $\sharp 7$  G $7$



G $7$  A $7$  D $m^9$

F $7$  F $\sharp 7$  G $7$

G $7$  A $7$  D $m^9$



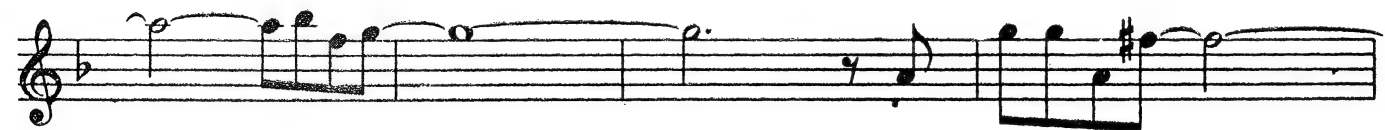
F $7$  F $\sharp 7$  G $7$

**A** D $m^9$



D $m^9/C$

B $\flat \Delta 7$  G $m^7$  E $m^7 \flat 5$  A $7$  A $7 \flat 9/D$  D $\flat 9$



F $\sharp +7 \sharp 9$

B $m^7$  A $\flat 8$

G $\sharp m^7 \flat 5$  G $m^7$  F $\sharp m^7$



# B $\flat$

99.

GAVIOTA (P. 2)

Chord symbols and section markers:

- Staff 1: B $7\flat 9$ , E $7\sharp 9$ , A $7\flat 9$ , G $7\sharp 9$ , F $\sharp m7\flat 5$
- Staff 2: B $+$ 7, E $m7$ , A $7\sharp 9$ , A $7\flat 9$
- Staff 3: **B** D $m7$ , D $m7/C$ , B $\flat\Delta 7$ , G $m7$ , E $m7\flat 5$ , A $7$
- Staff 4: A $7\flat 9/D$ , D $6_9$ , F $\sharp+7\sharp 9$ , B $m7$ , B $m7/A$ , G $\sharp m7\flat 5$ , G $7$
- Staff 5: F $\sharp m7$ , B $+$ 7, E $7$ , A $+$ 7
- Staff 6: F $\sharp+7\sharp 9$ , B $+$ 7, E $7$
- Staff 7: A $+$ 7, **C** D $m9$ , F $7$ , F $\sharp 7$ , G $7$ , G $7$ , A $7$ , D $m9$

Solo on A and B, Play C as Interlude and tag

# B♭

100.

## GODCHILD

Medium Bop

GEORGE WALLINGTON

Chord progression for the first staff: B♭Δ7, C m7, C#°7, F m7, B♭7<sub>3</sub>.

Chord progression for the second staff: E♭ m7, A♭7, D m7<sub>3</sub>, C# m7<sub>3</sub>, C m7, F 7.

Chord progression for the third staff: B♭Δ7, 1. C m7, F 7, 2. B♭Δ7, A 7#9.

Chord progression for the fourth staff: D Δ7, E m7, A 7, D Δ7, E m7, A 7.

Chord progression for the fifth staff: F Δ7, G m7, C 7, F Δ7, C m7, F 7.

Chord progression for the sixth staff: B♭Δ7, C m7, C#°7, F m7, B♭7<sub>3</sub>.

Chord progression for the seventh staff: E♭ m7, A♭7, D m7<sub>3</sub>, C# m7<sub>3</sub>, C m7, F 7.

Chord progression for the eighth staff: B♭Δ7.

B $\flat$

# GONE WITH THE WIND

101.

HERB MAGIDSON

ALLIE WRUBEL

Medium Swing

G m7 C+7 F $\Delta$ 7 D7 $\flat$ 9 G m7 C+7 F $\Delta$ 7

B m7 E7 A $\Delta$ 7 C $\circ$ 7 B m7 E7 A $\Delta$ 7

A m7 G $\sharp$  $\circ$ 7 G m7 C7

F $\flat$ 6 B $\flat$ 7 A m7 $\flat$ 5 D7 $\flat$ 9 G m7 C $\sharp$ 9 $\sharp$ 11 C9

G m7 C+7 F $\Delta$ 7 D7 $\flat$ 9 G m7 C+7 F $\Delta$ 7

B m7 E7 A $\Delta$ 7 C $\circ$ 7 B m7 E7 A $\Delta$ 7

G m7 D m7 B $\flat$  $\Delta$ 7 $\sharp$ 11 A m7 D7

G m7 C $\sharp$ 9 $\sharp$ 11 C+7 F $\Delta$ 7

B $\flat$

102.

# GOODBYE

GORDON JENKINS

Ballad

B $\flat$ 7 A+7

D m7 D m7/C B m7 $\flat$ 5 B $\flat$ 7 D m/A B $\flat$ 7/A $\flat$

A 7/G D m/F E m7 $\flat$ 5 B $\flat$ 7 A+7 E $\flat$ 7 $\sharp$ 11 D  $\Delta$ 7

1. E m7 $\flat$ 5 A 7 2. C 7 B 7 $\sharp$ 9 E m7 A 7

D  $\Delta$ 7 E m7 $\flat$ 5 A 7 B $\flat$ 7

A+7 D m7 D m7/C B m7 $\flat$ 5 B $\flat$ 7

D m/A B $\flat$ 7/A $\flat$  A 7/G D m/F E m7 $\flat$ 5 B $\flat$ 7

A+7 E $\flat$ 7 $\sharp$ 11 D  $\Delta$ 7



B $\flat$

# GOT A MATCH?

103.  
CHICK COREA

Bright Swing

The musical score for "Got a Match?" by Chick Corea is written in B-flat major and 4/4 time. It consists of five staves of music. The chords for each staff are as follows:

- Staff 1: E m7, B 7/D#, E m7/D
- Staff 2: A/C#, A m7, E 7/G#
- Staff 3: A m7/G, A m7/F#, F# m7, B 7
- Staff 4: G m7, C 7, F Δ 7, F# m7, B 7
- Staff 5: E m7, F# m7, B 7, E m7, and a final measure with an accent (>).

B $\flat$

104.

# HARLEM NOCTURNE

DICK ROGERS  
EARLE HAGEN

Ballad

Am $\Delta$ 7 Dm $\Delta$ 7

Dm $\Delta$ 7 F7 3 B7 E7 1. Am $\Delta$ 7

2. Am $\Delta$ 7 G7

C7 Gm7 C7 Gm7 C7 Gm7

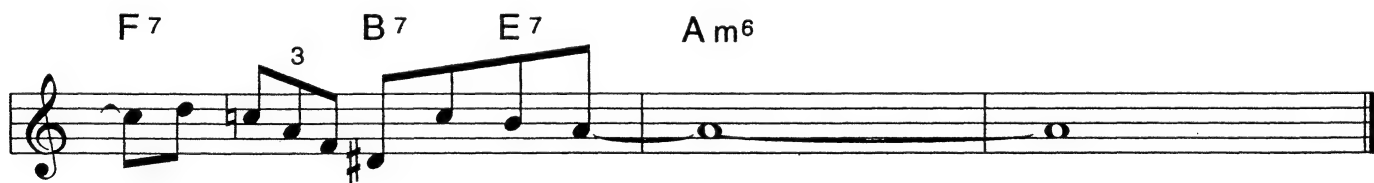
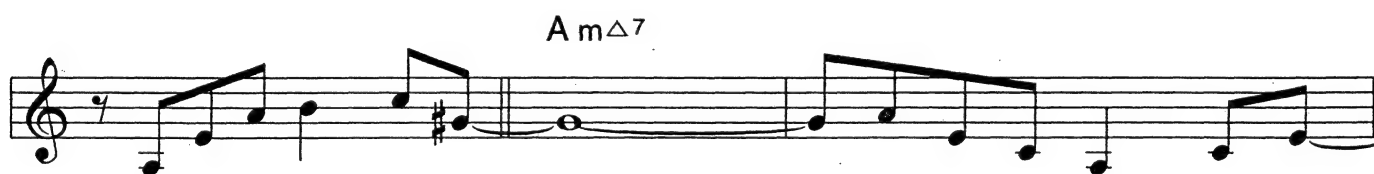
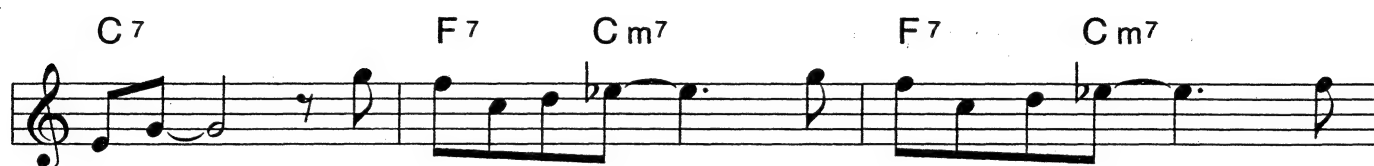
C7 F7 Cm7 F7 Cm7

NO CHORD G7

# B $\flat$

105.

## HARLEM NOCTURNE (P. 2)



B $\flat$

106.

# HEARTSONG

Med. 2 Even 8ths

FRED HERSCH

The musical score is written for a single melodic line in treble clef, with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo/style is marked "Med. 2 Even 8ths". The score consists of eight staves of music, with various chords indicated above the notes. The first staff begins with a repeat sign and a double bar line. The second staff also begins with a repeat sign and a double bar line. The third staff contains a triplet of eighth notes. The fourth staff contains a triplet of eighth notes. The fifth staff contains a triplet of eighth notes. The sixth staff contains a triplet of eighth notes. The seventh staff contains a triplet of eighth notes. The eighth staff contains a triplet of eighth notes. The score concludes with a double bar line and a repeat sign.

Chords and markings:

- Staff 1: E/G# A ADD 9 E/G# A ADD 9
- Staff 2: E/G# A ADD 9 B
- Staff 3: A/C# A m/C G# /C
- Staff 4: C#m7 F#7 B G#+7 C#m7
- Staff 5: F#m7 B7 1. E/G# A ADD 9
- Staff 6: E/G# A ADD 9 2. 2. 2.
- Staff 7: 2. C#/F F# ADD 9 C#/F F# ADD 9

# B $\flat$

107.

## HEARTSONG (P. 2)

The musical score for "HEARTSONG (P. 2)" is written in B-flat major (three sharps: F#, C#, G#) and consists of six staves of music. The notation includes guitar chords and a melodic line.

**Staff 1:** Chords: C# $\overline{\text{F}}$ , F# ADD 9, C# $\overline{\text{F}}$ , F# ADD 9.

**Staff 2:** Chords: C#, F#m/C#, C# $\overline{\text{B}}$ , F#m/A.

**Staff 3:** Chords: D  $\Delta$  7, C#m7, F#7.

**Staff 4:** Chords: B m7, E7, F# $\overline{\text{A}}$ #, B ADD 9.

**Staff 5:** Chords: F# $\overline{\text{A}}$ #, B ADD 9, F# $\overline{\text{A}}$ #, B ADD 9, F# $\overline{\text{A}}$ #, B ADD 9.

**Staff 6:** Chords: F# $\overline{\text{A}}$ #, B ADD 9, F# $\overline{\text{A}}$ #, B ADD 9.

VAMP

**B $\flat$**

108.

# ***HIGH HOPES***

Medium Latin

**BOB FRASER**

Em G $\Delta$ 7 C $\Delta$ 7 B $\Delta$ 7

Em B $\flat$ 7 Am B $\flat$ 9

E $\Delta$ 7 G $\sharp$ 7 $\flat$ 9 C $\sharp$ m7 E7

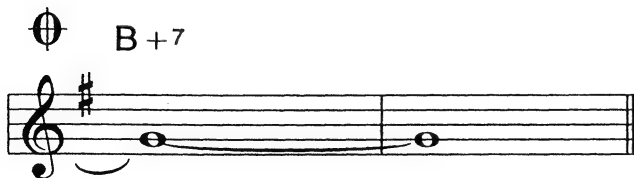
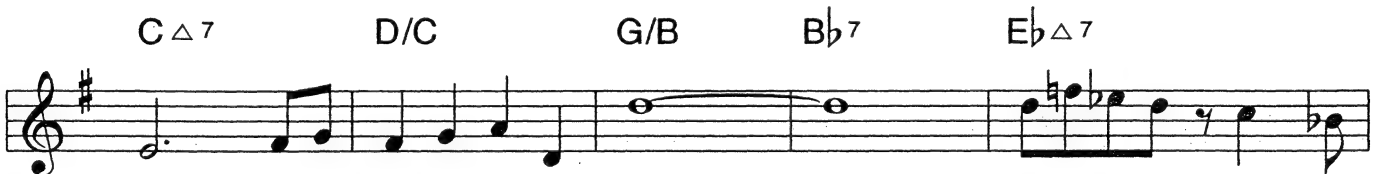
B $\flat$ m7 $\flat$ 5 E $\flat$ 7 $\sharp$ 9 A $\flat$  $\Delta$ 7 G $\Delta$ 7

Cm A $\flat$ /C B $\flat$ /D E $\flat$  $\Delta$ 7

E m7 $\flat$ 5 A7 $\flat$ 9 D $\Delta$ 7 G $\sharp$ 7

C $\sharp$ m A/C $\sharp$  B/D $\sharp$  E $\Delta$ 7

## HIGH HOPES (P. 2)



**B $\flat$**

110.

# ***HIGHWIRE THE AERIALIST***

Medium Up

CHICK COREA

The musical score is written on a single staff in treble clef, key of B-flat major (one sharp, F#), and 4/4 time. The tempo is marked 'Medium Up'. The score consists of eight measures, each with a specific chord indicated above it. The chords are: G  $\Delta$  7, B + 7 / F #, F  $\Delta$  7, E m 7, E  $\flat$  7, D m 7, A / C #, C m 7, E  $\flat$  / F, B  $\flat$  6 9, A 7, D  $\Delta$  7, G  $\Delta$  7, F # 7  $\flat$  9, B m 7, A  $\flat$   $\Delta$  7, F 6 9, G  $\Delta$  7, B + 7, C  $\Delta$  7, F # 7 / C #, G / D, and C m 7 / E  $\flat$ .

Chords indicated above the staff:

- G  $\Delta$  7
- B + 7 / F #
- F  $\Delta$  7
- E m 7
- E  $\flat$  7
- D m 7
- A / C #
- C m 7
- E  $\flat$  / F
- B  $\flat$  6 9
- A 7
- D  $\Delta$  7
- G  $\Delta$  7
- F # 7  $\flat$  9
- B m 7
- A  $\flat$   $\Delta$  7
- F 6 9
- G  $\Delta$  7
- B + 7
- C  $\Delta$  7
- F # 7 / C #
- G / D
- C m 7 / E  $\flat$



# B $\flat$

///.

## HIGHWIRE (P.2)

Em7 A7 A $\sharp^{\circ}7$  G/B C G/D F7/E $\flat$

Em7 B $\flat$ 7 A7 $\sharp^{11}$  C/D F7/C

Em7 A7 G $\sharp$ m7

C $\sharp$ m7 C7

B+7 B $\flat$ 7 A7

## CHICK'S CODA

A7 F7 Bm7

B $\flat$ 7 Am7 A $\flat$  $\Delta$ 7 $\sharp^{11}$  Gm7

**B $\flat$**

112.

# *H & H*

Free Swing

PAT METHENY

The musical score is written in B-flat major (one flat) and 4/4 time. It consists of four staves of music. The first staff begins with a repeat sign and contains the following chords: C7, F7, B $\flat$ 7, A7, D7, and G $\sharp$ 7. The second staff contains: C $\sharp$ 7, E $\flat$ 7, F7, B $\flat$ 7, E $\flat$ 7, and A $\flat$ 7. The third staff contains: G7, C7, C $\sharp$ 7, F $\sharp$ 7, C $\sharp$ 7, G $\sharp$ 7, and D $\sharp$ 7. The fourth staff contains: G $\sharp$ 7, A7, E7, E $\flat$ 7, F7, E $\flat$ 7, B $\flat$ 7, and G7. The piece concludes with a double bar line and a 2/4 time signature change.

**SOLO OVER B $\flat$  BLUES**

B $\flat$

# HOT HOUSE

113.

Med. Up Bop

TADD DAMERON

Chord symbols and musical notation for the piece "HOT HOUSE":

- Staff 1:  $A m7\flat5$ ,  $D+7$ ,  $G m7\flat5$
- Staff 2:  $C+7$ ,  $E m7\flat5$ ,  $A+7$ ,  $D\Delta7$
- Staff 3:  $A m7\flat5$ ,  $D+7$ ,  $G m7\flat5$
- Staff 4:  $C+7$ ,  $E m7\flat5$ ,  $A+7$ ,  $D\Delta7$
- Staff 5:  $D m7$ ,  $G7$ ,  $C\Delta7$
- Staff 6:  $C\Delta7$ ,  $B\flat7$ ,  $A7$
- Staff 7:  $A7$ ,  $A m7\flat5$ ,  $D+7$ ,  $G m7\flat5$
- Staff 8:  $C+7$ ,  $E m7\flat5$ ,  $A+7$ ,  $D\Delta7$

B $\flat$

114.

# HOW ABOUT YOU

RALPH FREED

BURTON LANE

Easy Swing

Chord progression for "How About You" (Easy Swing):

Chords: D  $\Delta$  7, G 7, F $\sharp$  m 7, F $\circ$  7, E m 7, A 7, D  $\Delta$  7, G 7, F $\sharp$  m 7, F $\circ$  7, F $\sharp$  m 7  $\flat$  5, B + 7, E m 7, G m 6, F $\sharp$  m 7, B m 7, G $\sharp$  m 7  $\flat$  5, C $\sharp$  7  $\sharp$  9, F $\sharp$   $\Delta$  7, D $\sharp$  m 7, G $\sharp$  m 7, C $\sharp$  + 7, F $\sharp$   $\Delta$  7, E m 7, A 7, D  $\Delta$  7, G 7, F $\sharp$  m 7, F $\circ$  7, E m 7, A 7, A m 7, D 9 sus 4, G  $\Delta$  7, C 7, D/F $\sharp$ , F m 7, B $\flat$  7, E m 7, D m 7, C $\sharp$  m 7, F $\sharp$  7  $\flat$  9, B m 7, E 7, E m 7, A 7, D 6 9.

**B $\flat$** 

# HOW DEEP IS THE OCEAN

115.

IRVING BERLIN

Easy Swing

Musical score for "How Deep Is the Ocean" by Irving Berlin, featuring piano accompaniment with chords and triplets.

Chords and triplets (3) are indicated above the notes.

Chords: D m7, C $\sharp$ ° 7, F 6/C, B m7 $\flat$ 5 (E 7), A m7, B m7 $\flat$ 5 E 7 $\flat$ 9, A m7, E 7/G $\sharp$ , G m7, C 7, C m7, F 7, F m7, B $\flat$  7, D m7 $\flat$ 5, G 7, C $\sharp$  7, C 7, E m7 $\flat$ 5, A 7 $\flat$ 9, D m7, C $\sharp$ ° 7, F 6/C, B m7 $\flat$ 5 (E 7), A m7, B m7 $\flat$ 5 E 7, A m7, E 7/G $\sharp$ , G m7, C 7, C m7, B $\flat$  m7, A m7 $\flat$ 5, D 7 $\flat$ 9, G m7, E $\flat$  7, F/C, A 7/C $\sharp$ , D m7, G 7, C 9 sus 4, C 7, F 6.

**B $\flat$** 

116.

# HOW LONG HAS THIS BEEN GOING ON

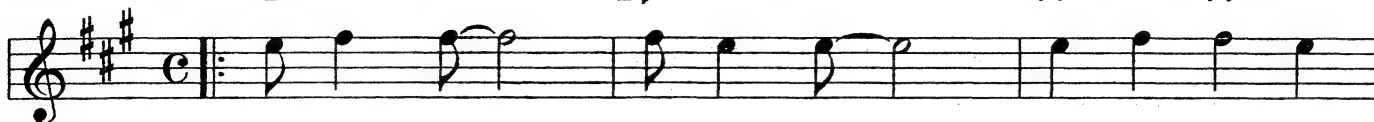
IRA GERSHWIN  
GEORGE GERSHWIN

Ballad

B m7

B $\flat$ °7

A 9 sus 4

A 7 $\flat$ 9D  $\Delta$ 7

G 7

A/C $\sharp$ 

C°7

B m7

B $\flat$ °7

1. B m7

F 9

E 9

C $\sharp$ m7F $\sharp$ 7 $\flat$ 9

2. B m7

F 9

E 9

A  $\Delta$ 7 A+7D  $\Delta$ 7

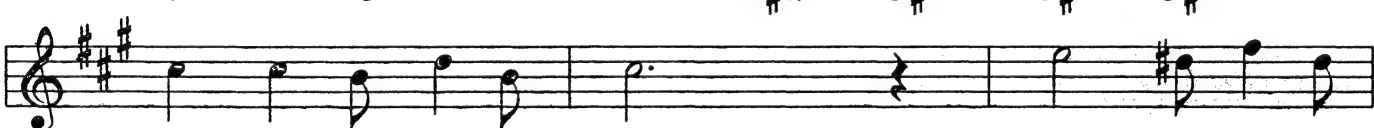
G 7

D  $\Delta$ 7

G 7

D  $\Delta$ 7

G 7

D  $\Delta$ 7D $\sharp$ m7 $\flat$ 5G $\sharp$ 7 $\flat$ 9C $\sharp$ m7G $\sharp$ 7 $\flat$ 9C $\sharp$ m7G $\sharp$ 7 $\flat$ 9C $\sharp$ m7G $\sharp$ 7 $\flat$ 9C $\sharp$ m7

C 13

B m7

B $\flat$ °7

A 9 sus 4

A 7 $\flat$ 9D  $\Delta$ 7

G 7

A/C $\sharp$ 

C°7



B m7

B $\flat$ °7

B m7

F 9

E 9

A  $\frac{6}{9}$ 

B $\flat$

# *I DIDN'T KNOW WHAT TIME IT WAS*

// 7.

LORENZ HART  
RICHARD RODGERS

Medium Swing

G $\sharp$ m7 C $\sharp$ 7 F $\sharp$ m7 D $\sharp$ m7 $\flat$ 5 G $\sharp$ m7 C $\sharp$ 7 F $\sharp$ m7 B7

Bm7 E7 F $\sharp$ m F $\sharp$ m7/E D $\Delta$ 7 C $\sharp$ m7 1. Bm7 Am7

2. Bm7 E7 A6 (F $\sharp$ m7) G $\sharp$ m7 $\flat$ 5 C $\sharp$ 7

F $\sharp$ m7 Em7 A7 D $\Delta$ 7 C $\sharp$ +7 F $\sharp$ m7 B9 sus 4 B13

Bm7 Am7 G $\sharp$ m7 C $\sharp$ 7 F $\sharp$ m7 D $\sharp$ m7 $\flat$ 5 G $\sharp$ m7 C $\sharp$ 7

F $\sharp$ m7 B7 Bm7 E7 F $\sharp$ m F $\sharp$ m7/E D $\Delta$ 7 C $\sharp$ m7

Dm7 G7 C $\sharp$ m7 F $\sharp$ 7 Bm7 E7 sus 4 A6

B $\flat$

118.

# I CONCENTRATE ON YOU

COLE PORTER

Medium Swing

F  $\Delta$  7

B $\flat$  7  $\sharp$  11



F m7

3

E $\flat$  m7

A $\flat$  7

D $\flat$   $\Delta$  7

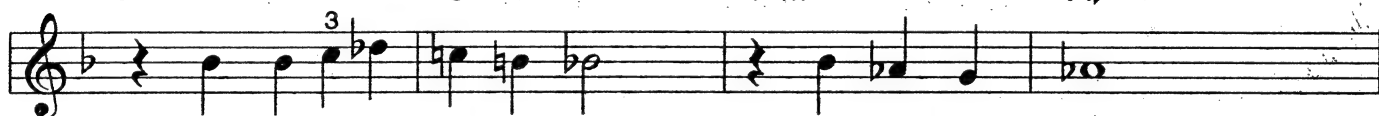


G m7

C 7  $\flat$  9

F m7

A $\flat$  7



C  $\sharp$  7  $\sharp$  11

C + 7

C 7

F  $\flat$  9



F  $\Delta$  7

B $\flat$  7  $\sharp$  11



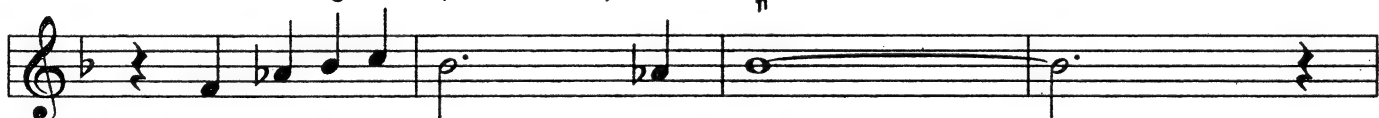
F m7

3

E $\flat$  m7

A $\flat$  7

C  $\sharp$   $\Delta$  7

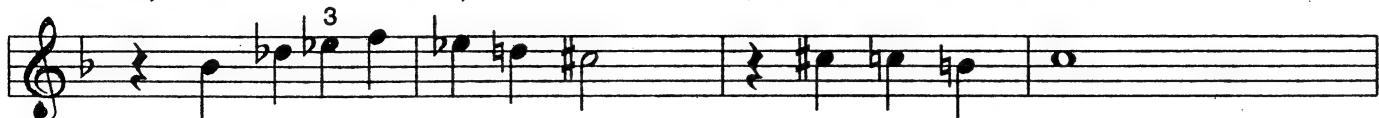


B $\flat$  m7

E $\flat$  7

A $\flat$   $\Delta$  7

D 7



G 7

C + 7

C 7

F  $\flat$  9

F 7





# B $\flat$

119.

## I CONCENTRATE (P.2)

The musical score is written in B-flat major (two flats) and consists of ten staves. The chords and melodic lines are as follows:

- Staff 1:  $B\flat\Delta 7$ ,  $B\flat m7$ ,  $E\flat 7$ ,  $F\Delta 7$ ,  $D 7\sharp 9$
- Staff 2:  $G m7$ ,  $C 7$ ,  $F\Delta 7$ ,  $B 7\sharp 11$
- Staff 3:  $B\flat\Delta 7$ ,  $B\flat m7$ ,  $A\flat\Delta 7$  (with a triplet of eighth notes)
- Staff 4:  $D m7$ ,  $G 7$ ,  $C 13$ ,  $C + 7$
- Staff 5:  $F 6$ ,  $B\flat 7\sharp 11$ ,  $A m7$ ,  $A\flat 13\sharp 11$
- Staff 6:  $G m7$ ,  $C 7$ ,  $B\flat 7_3$ ,  $A 13$ ,  $A + 7$ ,  $D 9 \text{ sus } 4$ ,  $D 7\flat 9$
- Staff 7:  $G m7$ ,  $E\flat 9$ ,  $D 9$ ,  $G m7$ ,  $G\sharp \circ 7$
- Staff 8:  $C\sharp 7\sharp 11$ ,  $C + 7$ ,  $C 7$ ,  $F 6$

B $\flat$

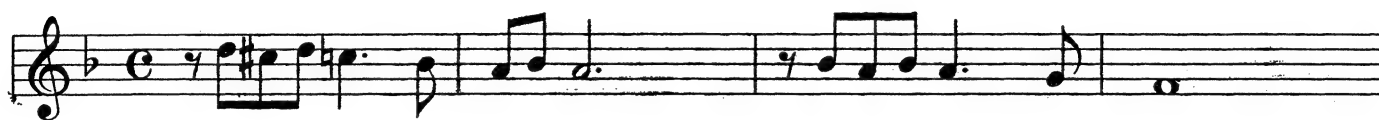
120.

# *I FALL IN LOVE TOO EASILY*

SAMMY CAHN  
JULE STYNE

Ballad

G $m7$  C $7$  F $\Delta7$  D $m7$  E $m7\flat5$  A $7\flat9$  D $m7$



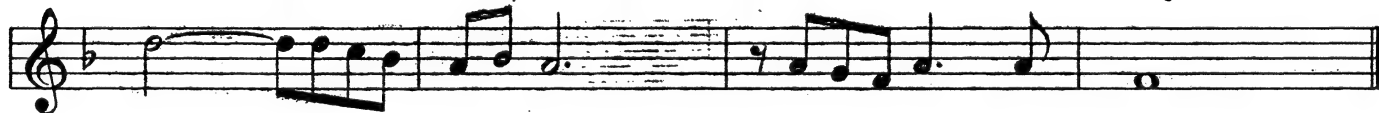
E $m7\flat5$  A $7\flat9$  D $m7$  E $7$  B $\flat7\sharp11$  A $\Delta7$



B $m7\flat5$  E $7\sharp9$  A $7$  A $m7$  D $7$  G $m7$  D $+7$



G $m7$  C $9$  E $\flat7\sharp11$  D $7$  G $m7$  C $13$  F $9$



B $\flat$

# *I LEFT MY HEART IN SAN FRANCISCO*

121.

DOUGLAS CROSS  
GEORGE CORY

Swing Ballad

C $\Delta$ 7 F7 E $m$ 7 E $\flat$ °7 D $m$ 7 G7

D $m$ 7 G+7 C $\Delta$ 7 A7 D $m$ 7 G7

C $\Delta$ 7 B7 E $m$ 7 F7#11 E $m$ 7

A $m$  A $m$  $\Delta$ 7 A $m$ 7 D7 D $m$ 7 G7

C $\Delta$ 7 F7 E $m$ 7 E $\flat$ °7 D $m$ 7 G7

G7 B $m$ 7 E7

A+7 A7 D7 A $m$ 7 D7

D $m$ 7 G9 G7 $\flat$ 9 C $\Delta$ 7

B $\flat$

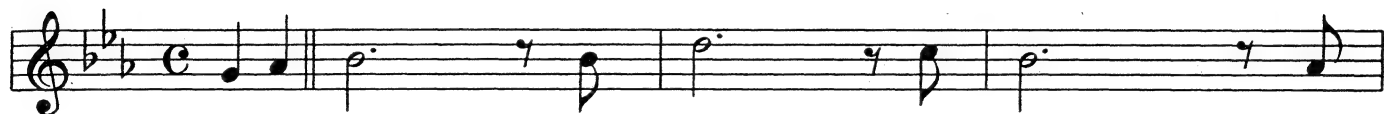
122

# I NEED YOU HERE

Ballad

MAKOTO OZONE

E $\flat$  $\Delta$ 7 E $\flat$  $\Delta$ 7/D C m7 C m7/B $\flat$  A $\flat$  m7



A $\flat$ /B $\flat$  A $\flat$  $\circ$ 7/B $\flat$  E $\flat$ /G G $\flat$  $\Delta$ 7 $\sharp$ 11 E $\Delta$ 7 $\sharp$ 11/B



C m7 $\flat$ 5 E $\flat$  m/F B $\flat$  $\Delta$ 7 A m7 $\flat$ 5 D 7 $\sharp$ 9 B $\flat$  m B $\flat$  m $\Delta$ 7



B $\flat$  m7 $\flat$ 5 E $\flat$  7 $\flat$ 9 A $\flat$  $\Delta$ 7 G 7 $\flat$ 9 C m G $\sharp$  m7



E $\flat$  $\Delta$ 7 $\sharp$ 5 E $\flat$  $\Delta$ 7 A m7 D 7 D 7/C B m7 E 7 $\sharp$ 9 A m7 D 7



G $\Delta$ 7 C $\sharp$  7 $\flat$ 9 C $\Delta$ 7 A $\flat$ /B $\flat$  E $\flat$ /B $\flat$  A 7 $\sharp$ 11



A $\flat$  $\Delta$ 7 G 7 $\flat$ 9 C m7 G+7 C m F 7 F $\sharp$  $\circ$ 7



# B $\flat$

123.

## I NEED YOU HERE (P. 2)

Chord progression for "I NEED YOU HERE (P. 2)" in B $\flat$  major:

Row 1: E $\flat$  $\Delta$ 7/G   C m7   A $\flat$  m7   A $\flat$ /B $\flat$    A $\flat$  $\circ$ 7   /B $\flat$

Row 2: E $\flat$  $\Delta$ 7   C m7   C m7/B $\flat$    A $\flat$  $\Delta$ 7   C m7/D   D7 $\flat$ 9

Row 3: G m7   G7/B   C m7   C m $\Delta$ 7   F7 $\sharp$ 11   B/F $\sharp$

Row 4: G7 $\sharp$ 9   C m7   F7   A $\flat$  $\circ$ 7/B $\flat$    E $\flat$ ADD9   (A $\flat$ /B $\flat$    A $\flat$  $\circ$ 7/B $\flat$ )

124.

## CHARLES TRENET

$F_m$     $F_{m\Delta^7}$     $F_{m^7}$     $F_{m^6}$     $G_{m^7\flat^5}$     $C_{+7}$

$$F_m \quad F_{m\Delta^7} \quad F_{m^7} \quad F_{m^6} \quad G_{m^7\Delta^5} \quad C_{7\Delta^9}$$

$F_m$     $F_{m\Delta^7}$     $F_{m^7}$     $F_{m^6}$     $G_{m^7b^5}$     $C_{7b^9}$

**F  $\Delta$  7**      **D m7<sup>b</sup>5**      **C  $\sharp$  7  $\sharp$  11**      **C 7 sus 4**      **C 9**

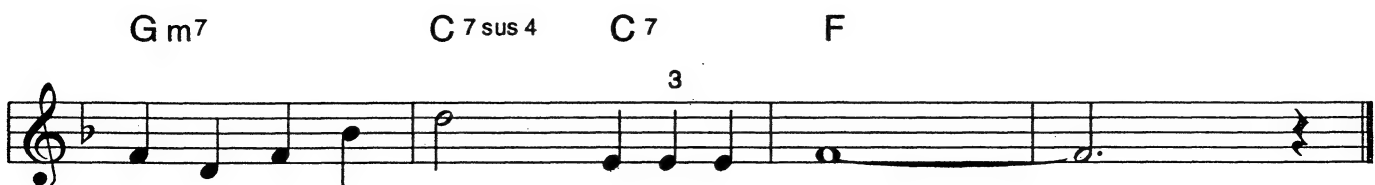
**G m<sup>7</sup>                      C<sup>7</sup>                      F<sup>Δ</sup>7    B<sup>b</sup>7                      A m<sup>7</sup>    A<sup>b</sup>o<sup>7</sup>**

**G m7**                      **C7**                      **F Δ7**    **Bb9**                      **A m7**    **D7**

# B $\flat$

125.

## I WISH YOU LOVE (P. 2)



B $\flat$

126.

# I'LL BE AROUND

ALEC WILDER

Medium Swing

Chord progression for "I'LL BE AROUND" (Medium Swing):

Chords: D  $\Delta$  7, G  $\Delta$  7, F $\sharp$ m7, Bm7, Em7, B $\flat$ 7 $\sharp$ 11, A7 sus 4, A7, D  $\Delta$  7, Bm7, Em7, A13, D  $\Delta$  7, Bm7, Em7, A7, D  $\Delta$  7, G  $\Delta$  7, F $\sharp$ m7, Bm7, Em7, B $\flat$ 7 $\sharp$ 11, A7 sus 4, A7, D  $\Delta$  7, Bm7, Em7, A13, D  $\Delta$  7, Em7, F $\circ$ 7, D/F $\sharp$ , B $\flat$ m7, Am7, D13, B $\flat$ m7, Am7, D7 sus 4, D7, G  $\Delta$  7, Fm7, Em7, A13, F $\sharp$ m7, F $\circ$ 7, Em7, A13, D  $\Delta$  7, G  $\Delta$  7, F $\sharp$ m7, Bm7, Em7, B $\flat$ 7 $\sharp$ 11, A7, F $\sharp$ m7, Bm7, Em7, A13, D  $\Delta$  7.





# B $\flat$

127.

I'LL BE AROUND (P. 2)

## BLOWING CHANGES

Chord progression for "I'LL BE AROUND (P. 2)" in B $\flat$  major, 12/7 time signature. The progression is written across eight staves, each containing four measures of music with slanted lines indicating improvisation or blowing changes.

Staff 1: D  $\Delta$  7, F $\sharp$  m 7, B m 7, E m 7, A 7

Staff 2: D  $\Delta$  7, E m 7, A 13, D  $\Delta$  7, B m 7, E m 7, A 7

Staff 3: D  $\Delta$  7, F $\sharp$  m 7, B m 7, E m 7, A 7

Staff 4: D  $\Delta$  7, B m 7, E m 7, A 13, D  $\Delta$  7

Staff 5: A m 7, D 13, A m 7, D 7, G  $\Delta$  7

Staff 6: E m 7, A 7, F $\sharp$  m 7, B m 7, E m 7, A 7

Staff 7: D  $\Delta$  7, F $\sharp$  m 7, B m 7, E m 7, A 7

Staff 8: F $\sharp$  m 7, B m 7, E m 7, A 13, D  $\Delta$  7, B m 7, E m 7, A 7

# B $\flat$

128.

## I LOVES YOU PORGY

DuBOSE HEYWARD  
IRA GERSHWIN  
GEORGE GERSHWIN

Ballad

Chords and musical notation for the first staff:

D 9 sus 4   G  $\Delta$  7   E m7   C  $\Delta$  7

Chords and musical notation for the second staff:

A m7   D 7   G  $\Delta$  7   B m7   E 7

Chords and musical notation for the third staff:

A m7   E 7  $\sharp$  9   A m7   D 9 sus 4   G  $\flat$  9   C  $\sharp$  m7  $\flat$  5   F  $\sharp$  7  $\flat$  9

Chords and musical notation for the fourth staff:

B m7   G  $\sharp$  m7  $\flat$  5   C  $\sharp$  m7  $\flat$  5   F  $\sharp$  7  $\flat$  9   B m7   G  $\sharp$  m7  $\flat$  5

Chords and musical notation for the fifth staff:

E m7   A + 7   D m7   B m7  $\flat$  5   B  $\flat$  7   A + 7

Chords and musical notation for the sixth staff:

C 7  $\sharp$  11   B + 7   B  $\flat$  7  $\sharp$  11   A + 7   D 9 sus 4   G  $\Delta$  7   E m7

Chords and musical notation for the seventh staff:

C  $\Delta$  7   A m7   D 7   G  $\Delta$  7   B m7   E 7

Chords and musical notation for the eighth staff:

A m7   E 7  $\sharp$  9   A m7   D 9 sus 4   G  $\flat$  9

**B $\flat$**

# ***I'LL BE SEEING YOU***

129.

IRVING KAHAL

SAMMY FAIN

Ballad or Easy Swing

The musical score is written for a single melodic line in B-flat major, indicated by the key signature of two flats. It consists of eight staves of music. The first staff begins with a treble clef and a common time signature (C). The melody is composed of eighth and quarter notes, with some rests. Above the staff, the following chords are indicated: F $\Delta$ 7, A+7, Gm7, D7 $\flat$ 9, and Gm7. The second staff continues the melody, with chords Gm7/C, C7, F $\Delta$ 7, Gm7, G $\sharp$ °7, and Am7. The third staff features chords Dm, Dm $\Delta$ 7, Gm7, and C7. The fourth staff has chords Gm7, C+7, F $\Delta$ 7, D7, and C+7. The fifth staff includes chords F $\Delta$ 7, A+7, Gm7, D7 $\flat$ 9, and Gm7. The sixth staff shows chords Gm7/C, C7, Am7 $\flat$ 5, and D7 $\flat$ 9. The seventh staff contains chords Gm7, Em7 $\flat$ 5, A7 $\flat$ 9, Dm7, and G13. The eighth and final staff has chords Gm7 $\flat$ 5, C7 $\flat$ 9, and F $\flat$ 9. The score concludes with a double bar line.

**B $\flat$**

130.

# ***I'LL CLOSE MY EYES***

Medium Swing

BUDDY KAYE

BILLY REID

Chords:  $G \Delta 7$ ,  $F\sharp m7$ ,  $B7$ ,  $E m7$ ,  $A7$ ,  $D m7$ ,  $G7$ ,  $C \Delta 7$ ,  $F7$ ,  $G \Delta 7$ ,  $C\sharp m7b5$ ,  $F\sharp 7b9$ ,  $B m7$ ,  $B\flat \circ 7$ ,  $A m7$ ,  $A\flat 7/D$ ,  $G \Delta 7$ ,  $F\sharp m7$ ,  $B7$ ,  $E m7$ ,  $A7$ ,  $D m7$ ,  $G7$ ,  $C \Delta 7$ ,  $F7$ ,  $B m7b5$ ,  $E 7b9$ ,  $A7$ ,  $A m7$ ,  $D7$ ,  $G 6$

B $\flat$

# I'LL TAKE ROMANCE

131.

OSCAR HAMMERSTEIN II  
BEN OAKLAND

Medium Swing

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of eight staves of music. The chords and melodic lines are as follows:

Staff 1: G $\frac{6}{9}$  E m7 A m7 D7 B m7 B $\flat$ 7 E $\flat$  $\Delta$ 7 A $\flat$ 7

Staff 2: B +7 $\flat$ 9 E7 $\flat$ 9 A m7 D7 G $\frac{6}{9}$  E m7 A m7 D7

Staff 3: G $\frac{6}{9}$  E m7 A m7 D7 B m7 B $\flat$ 7 E $\flat$  $\Delta$ 7 A $\flat$ 7

Staff 4: B +7 $\flat$ 9 E7 $\flat$ 9 A m7 D7 G $\frac{6}{9}$

Staff 5: F m7 B $\flat$ 7 E $\flat$  $\Delta$ 7 C m7 F m7 B $\flat$ 7 E $\flat$  $\circ$ 7 E $\flat$  $\Delta$ 7

Staff 6: A $\flat$ 7 D $\flat$  $\Delta$ 7 G $\flat$ 7 B +7 $\flat$ 9 E7 $\flat$ 9 A m7 D7

Staff 7: G $\frac{6}{9}$  E m7 A m7 D7 B m7 B $\flat$ 7 E $\flat$  $\Delta$ 7 A $\flat$ 7

Staff 8: B +7 $\flat$ 9 E7 $\flat$ 9 A m7 D7 G $\frac{6}{9}$

**Bb**

132.

***I'M GLAD  
THERE IS YOU***

**PAUL MADEIRA**  
**JIMMY DORSEY**

## Ballad

Ballad

G  $\Delta$  7

G m 7

A m 7

D 7 sus 4

D 7

G  $\Delta$  7

A m 7

D 7

B 7

B + 7

E 9

E 7  $\flat$  9

A 7

A + 7

D 9

G 7 sus 4

C  $\Delta$  7

C m 7

F 7

G  $\Delta$  7

F # m 7

B + 7

E m

E m  $\Delta$  7

E m 7

A 7

A m 7

D 7

G  $\Delta$  7

G m 7

A m 7

D 7 sus 4

D 7

G 7 sus 4

G 7

C  $\Delta$  7

A m 7

D 7 sus 4

D 7

G  $\frac{6}{9}$

**B $\flat$** 

# ***I'M OLD FASHIONED***

133.

JOHNNY MERCER

JEROME KERN

Medium Swing

Chord progression for *I'm Old Fashioned* (Medium Swing):

Chords:  $G\Delta^7$   $E+^7$   $A m^7$   $D^7$   $G\Delta^7$   $E+^7$   $A m^7$   $D^7$

Chords:  $G\Delta^7$   $F\sharp m^7\flat^5$   $B^7$

Chords:  $E m^7$   $A^{13}$   $E m^7$   $A^7$

Chords:  $A m^7$   $B m^7$   $C^6$   $C\sharp^{\circ}7$   $D^7$  sus 4  $D^7$

Chords:  $G\Delta^7$   $E m^7$   $A m^7$   $D^7$   $G\Delta^7$   $C\sharp m^7\flat^5$   $F\sharp^7$

Chords:  $B\Delta^7$   $C\sharp m^7$   $D\sharp m^7$   $E\Delta^7$   $F\sharp^7$   $G\sharp^{\circ}7$   $A m^7$   $D^7$

Chords:  $G\Delta^7$   $E+^7$   $A m^7$   $D^7$   $G\Delta^7$   $E+^7$   $A m^7$   $D^7$

Chords:  $D m^7$   $G^7$   $C\sharp m^7\flat^5$   $C m^6$   $B m^7$   $E m^7$   $A^{13}$

Chords:  $G\Delta^7/D$   $E m^7$   $A m^7$   $D^7$   $G\Delta^7$

B $\flat$

134.

# I'M THROUGH WITH LOVE

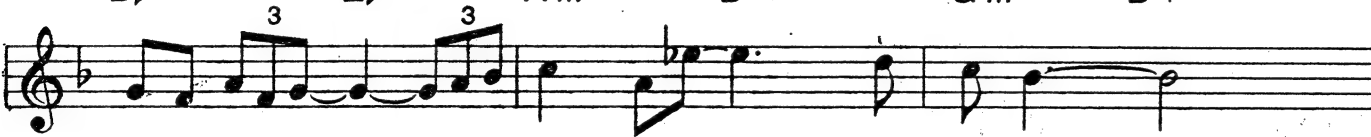
GUS KAHN  
MATT MALNECK  
FUD LIVINGSTON

Ballad

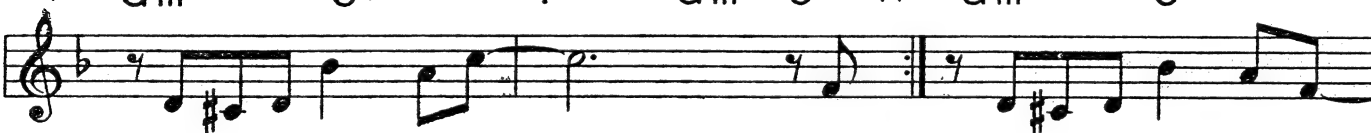
F $\Delta$ 7 Dm7 Gm7 C7 Cm7 F7



B $\flat$  $\Delta$ 7 E $\flat$ 7 Am7 D7 $\flat$ 9 Gm7 D+7



1. Gm7 C7 F $\Delta$ 7 Gm7 C7 | 2. Gm7 C7



Bm7 $\flat$ 5 E7 $\flat$ 9 Am Am+5 Am6 Am+5 Am Am+5



Am6 Am+5 C/G Am7 Dm7 G7



Am7 D7 $\flat$ 9 Gm7 C7 F $\Delta$ 7 Dm7



Gm7 C7 Cm7 F7 B $\flat$  $\Delta$ 7 E $\flat$ 7



Am7 D7 $\flat$ 9 Gm7 D+7 Gm7 C7 F $\Delta$ 6





B $\flat$

# I'VE GOT A CRUSH ON YOU

135.

IRA GERSHWIN  
GEORGE GERSHWIN

Ballad

Chord symbols for the first staff: E m7, E $\flat$ °7, D m7, G7, E m7, E $\flat$ °7.

Chord symbols for the second staff: D m7, G7, C $\Delta$ 7, A m7, D7.

Chord symbols for the third staff: A m7, D7, D m7, G7, E m7, E $\flat$ °7.

Chord symbols for the fourth staff: D m7, G7, E m7, E $\flat$ °7, D m7, F m7, B $\flat$ 7.

Chord symbols for the fifth staff: E m7, A m7, D7, C/G, A m7.

Chord symbols for the sixth staff: D7, G7, C $\frac{6}{9}$ .

B $\flat$

136.

# I'VE GOT THE WORLD ON A STRING

TED KOEHLER  
HAROLD ARLEN

Medium Swing

G  $\Delta$ 7 F7 E7 A m7 F7  $\sharp$ 11 G  $\Delta$ 7 C7  $\sharp$ 11

B m7 B $\flat$  m7 A m7 D7 G $\sharp$   $\circ$ 7 A m7 D7

G  $\overset{6}{9}$  1. A m7 D7 2. G  $\overset{6}{9}$

F $\sharp$  m7 B7 B m7 E7

E m7 A7 A m7 D7

G  $\Delta$ 7 F7 E7 A m7 F7  $\sharp$ 11 G  $\Delta$ 7 C  $\Delta$ 7

B m7 B $\flat$  m7 A m7 E7 A m7 D7 G  $\overset{6}{9}$

## BLOWING CHANGES



# B $\flat$

138.

## I'VE GOT YOU UNDER MY SKIN

COLE PORTER

Medium Swing

G m7

C7

F  $\Delta$ 7

D7



G m7

C7

F  $\Delta$ 7

D7



G m7

C7

F  $\Delta$ 7

D7



G m7

C7

F  $\Delta$ 7

D7



G m7

C7

F  $\Delta$ 7

D7



G m7 $\flat$ 5

C7 $\flat$ 9

F  $\Delta$ 7



E m7

A7

D  $\Delta$ 7



# B $\flat$

139.  
...SKIN (P. 2)



**B $\flat$** 

140.

# *I'VE GROWN ACCUSTOMED TO YOUR FACE*

ALAN J. LERNER  
FREDERICK LOEWE

**Ballad**

Chord progression for the musical score:

Row 1:  $F \Delta 7$   $B\flat 7 \sharp 11$   $A m 7$   $D m 7$

Row 2:  $G m 7$   $C \sharp 7$   $C 7$   $B\flat \Delta 7 \sharp 11$   $B m 7 \flat 5$   $E 7 \flat 9$

Row 3:  $A m 7$   $D 7 \flat 9$   $G m 7$   $D 7 \flat 9$   $G m 7$   $C 7$

Row 4:  $F \Delta 7$   $B\flat 7 \sharp 11$   $A m 7$   $D m 7$   $G m 7$   $C \sharp 7$

Row 5:  $C 7$   $B\flat \Delta 7$   $B m 7$   $E 7 \flat 9$   $A m 7$   $D 7$

Row 6:  $G m 7$   $C 7$   $A + 7$   $D + 7$   $D 7 / C$   $B m 7 \flat 5$   $B\flat m 7$   $E \flat 7$

Row 7:  $A m 7$   $D 7 \flat 9$   $G m 7$   $G m 7 / C$   $F \frac{6}{9}$

B $\flat$

# I'VE NEVER BEEN IN LOVE BEFORE

141.

FRANK LOESSER

Ballad

C $\flat_9$  Am $^7$  Dm $^7$  G $^7$  C $\Delta^7$  F $^7\sharp^{11}$  Em $^7$  A $^+7$

Dm $^7$  Dm $^7$  G $^7$  C $\Delta^7$  Dm $^7$  G $^7$

C $\flat_9$  Am $^7$  Dm $^7$  G $^7$  C $\Delta^7$  F $^7\sharp^{11}$  Em $^7$  A $^7$

Dm $^7$  Dm $^7$  G $^7$  C $\Delta^7$  Gm $^7$  C $^+7$

F $\Delta^7$  F $\Delta^7$ /E Dm $^7$  G $^7$  C $\Delta^7$  Bm $^7\flat^5$  E $^7\flat^9$

Am $^7$  Am $^7$ /G F $\sharp$ m $^7\flat^5$  B $^7$  E $\Delta^7$  Dm $^7$  G $^+7$

C $\flat_9$  Am $^7$  Dm $^7$  G $^7$  C $\Delta^7$  F $^7\sharp^{11}$  Em $^7$  A $^7$

Dm $^7$  Dm $^7$  G $^7$  C $\flat_9$

# B $\flat$

142.

## ILL WIND

TED KOEHLER  
HAROLD ARLEN

Ballad

C $\Delta$  $\flat$  B m7 E7 $\flat$ 9 A7 sus 4 A7 F m7 B $\flat$ 7

C $\Delta$ 7 A m7 D m7 G7 $\flat$ 9 1. C $\Delta$ 7 A7 $\flat$ 9 D m7 G7 $\flat$ 9

C $\Delta$ 7 A7 $\flat$ 9 D m7 G7 2. C $\Delta$  $\flat$  G7 $\sharp$ 9

C $\Delta$ 7 E7 F $\sharp$  m7 G $\circ$ 7 E7/G $\sharp$

E m7/A E7 F $\sharp$  m7 G $\circ$ 7 E7/G $\sharp$

E m7/A D m7 $\flat$ 5 G7 C $\Delta$  $\flat$  B m7 E7 $\flat$ 9

A7 sus 4 A7 F m7 B $\flat$ 7 C $\Delta$ 7 A m7 D m7 G7 $\flat$ 9

C $\Delta$ 7 A7 $\flat$ 9 D7 G7 $\flat$ 9 C $\Delta$ 7 A7 $\flat$ 9 D7 G7 $\flat$ 9

C $\Delta$ 7



# B $\flat$

## IN A CAPRICORNIAN WAY

143.

Bright 3

WOODY SHAW

F#m7 Bm6 F#m7 G#m7  
F#m7 G7#11 F#m7 C#7  
A7sus4 G7sus4 A7sus4 G7sus4  
A7sus4 G7sus4 Bbm7 Eb7  
Bm7 Cm7 Bm7 G7sus4  
D#7sus4 G7sus4 G#7sus4/B F+7#9 E+7#9  
F#m7 Bm6 F#m7 G#m7  
F#m7 G7#11 F#m7 C#7b9  
A7sus4 G7sus4 A7sus4 G7sus4  
A7sus4 G7sus4 Bbm7 E+7

144.

# IN HER FAMILY

Ballad

PAT METHENY  
LYLE MAYS

B m<sup>7</sup>      A m<sup>7</sup>      G Δ<sup>7</sup>      F# m<sup>7</sup>  
 E m    G    A no 3rd G    E m<sup>7</sup>    B m    A/C#    C  
 G/B    C#/F#    G    C#    G    C#    1. G    Fine  
 2. G    Eb    F/Eb    C# Δ<sup>7</sup>  
 Eb/Db    B Δ<sup>7</sup>    G/F    A m<sup>7</sup>  
 F# m<sup>7</sup>    C# m<sup>7</sup>    F m<sup>7</sup>  
 C m<sup>7</sup>    E m<sup>7</sup>    B m<sup>7</sup>    G Δ<sup>7</sup> #11/B    D.C. al Fine

ENDING

G

B $\flat$

# IN LOVE IN VAIN

145.

LEO ROBIN  
JEROME KERN

Easy Swing

C $\frac{6}{9}$  A m $^7$  D m $^7$  G $^7$  E m $^7$  A m $^7$

D m $^7$  G $^7$  C $\Delta^7$  D m $^7$  G $^7$  E m $^7$  A $^7$

D m $^7$  D m $^7$ /C B m $^7\flat^5$  E $^7\flat^9$  A m A m $\Delta^7$  A m $^7$  A m $^6$

A m $^7$  D $^7$  D m $^7$  G $^7$  sus 4

C $\frac{6}{9}$  A m $^7$  D m $^7$  G $^7$  E m $^7$  A m $^7$  D m $^7$  G $^7$

C $\Delta^7$  D m $^7$  G $^7$  G m $^7$  C $^7$

F $\Delta^7$  F $\sharp$  m $^7\flat^5$  B $^7\flat^9$  E m $^7$  B $\flat$   $^7\sharp^{11}$  A $^7$

D m $^7$  G $^7$  C $\frac{6}{9}$

B $\flat$

146.

# IN THE DAYS OF OUR LOVE

Ballad

MARIAN McPARTLAND

B m F $\sharp$ 7 $\flat$ 9 B m7 E m7 A7 D $\Delta$ 7

F $\sharp$ 7 $\flat$ 9 B m F $\sharp$ 7 $\flat$ 9 B m7 E m7 A7 D $\Delta$ 7 G $\Delta$ 7

F $\sharp$ 7 $\flat$ 9 B m sus B m G $\Delta$ 7 E7 E m7 G/A

D $\Delta$ 7 G $\Delta$ 7 D $\sharp$ m E m7 F $\sharp$ sus

B m7 F $\sharp$ 7 $\flat$ 9 B m7 E m7 A7 D $\Delta$ 7 F $\sharp$ 7 $\flat$ 9

B m7 G/B B m6 E7 $\sharp$ 11

# B $\flat$

147.

IN THE DAYS... (P. 2)



**B $\flat$** 

148.

# INDIAN SUMMER

AL DUBIN  
VICTOR HERBERT

Easy Swing

B $\flat$

# IRV'S AT MIDNIGHT

14/9.

ERNIE KRIVDA

Med. Swing

D m7

B $\flat$ 7

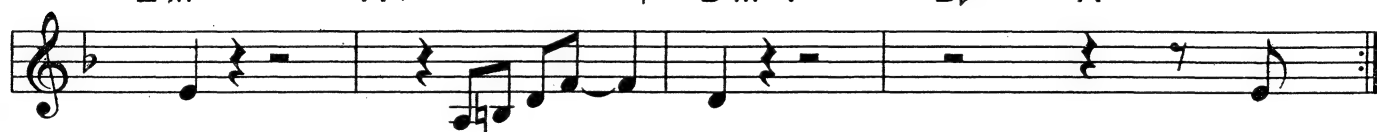


E m7 $\flat$ 5

A +7

1. D m7 F7

B $\flat$  $\Delta$ 7 A7



2.

D m7

D +7

3

G m7

C +7



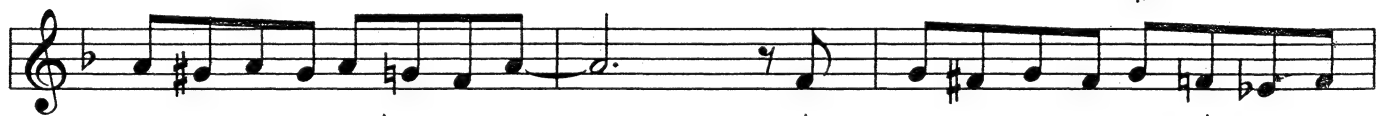
F  $\Delta$ 7

A7

D m7

E $\flat$ 7

C#7



C7

B $\flat$ 7

A +7

B $\flat$ 7

A +7

B $\flat$ 7



A +7

B $\flat$ 7

A7

D m7



B $\flat$ 7

E m7 $\flat$ 5



A +7

$\Phi$  D m7

F7

B $\flat$  $\Delta$ 7 A7



$\Phi$  D m7



# B♭

150.

## ISFAHAN

BILLY STRAYHORN

Ballad or Medium Swing

The musical score for "Isfahan" by Billy Strayhorn is presented in ten staves. The key signature is B-flat major (two flats). The tempo/style is "Ballad or Medium Swing". The score includes various chords and melodic lines with triplets.

**Staff 1:** Chords:  $E\flat\Delta 7$ ,  $C\Delta 7$ ,  $C+7$ ,  $F9$ . Melody: Triplet of eighth notes (B4, A4, G4).

**Staff 2:** Chords:  $B\Delta 7$ ,  $B\flat+7$ ,  $E\flat\Delta 7$ . Melody: Triplet of eighth notes (B4, A4, G4).

**Staff 3:** Chords:  $A m7\flat 5$ ,  $D7\flat 9$ ,  $G m6$ . Melody: Triplet of eighth notes (B4, A4, G4).

**Staff 4:** Chords:  $B m7\flat 5$ ,  $E7\flat 9$ ,  $A m6$ ,  $A m7\flat 5$ . Melody: Triplet of eighth notes (B4, A4, G4).

**Staff 5:** Chords:  $D+7\flat 9$ ,  $G\Delta 7$ ,  $F\sharp\Delta 7$ ,  $F\Delta 7$ ,  $E7$ . Melody: Triplet of eighth notes (B4, A4, G4).

**Staff 6:** Chords:  $E\flat\Delta 7$ ,  $C\Delta 7$ ,  $C+7$ ,  $F9$ . Melody: Triplet of eighth notes (B4, A4, G4).

**Staff 7:** Chords:  $B\Delta 7$ ,  $B\flat+7$ ,  $E\flat 7\sharp 11$ . Melody: Triplet of eighth notes (B4, A4, G4).

**Staff 8:** Chords:  $A\flat\Delta 7$ ,  $D+7\flat 9$ ,  $G7\sharp 11$ ,  $C7$ . Melody: Triplet of eighth notes (B4, A4, G4).

**Staff 9:** Chords:  $F9$ ,  $B\flat 7\flat 9$ ,  $B\flat+7$ ,  $E\flat\Delta 7$ . Melody: Triplet of eighth notes (B4, A4, G4).



**B $\flat$** 

# *IT NEVER ENTERED MY MIND*

151.

LORENZ HART  
RICHARD RODGERS

Ballad

G G+ G<sup>6</sup> G+ G G add9 G<sup>6</sup> G add9

G<sup>6</sup><sub>9</sub> C $\Delta$ 7 G/B E<sup>7</sup> A<sup>7</sup> A m<sup>7</sup> D<sup>7</sup>

G $\Delta$ 7 C $\sharp$ 7 $\sharp$ 11 C $\Delta$ 7 D/C G/B B $\flat$  $\Delta$ 7 A m<sup>7</sup> D<sup>7</sup>

G<sup>6</sup><sub>9</sub> C $\Delta$ 7 G/B B $\flat$ 7 A<sup>7</sup> A m<sup>7</sup> D<sup>7</sup>

G $\Delta$ 7 E m<sup>7</sup> A m<sup>7</sup> D<sup>7</sup> G $\Delta$ 7/D A m<sup>7</sup>/D

G $\Delta$ 7 A m<sup>7</sup> B m<sup>7</sup> C $\sharp$  m<sup>7</sup> $\flat$ 5 F $\sharp$ 7 B m<sup>7</sup> B $\flat$ 7 A m<sup>7</sup> D<sup>7</sup>

G $\Delta$ 7 C $\sharp$ 7 $\sharp$ 11 C $\Delta$ 7 D/C G/B B $\flat$  $\Delta$ 7 A m<sup>7</sup> D<sup>7</sup>

G<sup>6</sup><sub>9</sub> C $\Delta$ 7 F<sup>7</sup> E<sup>7</sup> $\flat$ 9 A m<sup>7</sup> D<sup>7</sup> sus 4 D<sup>7</sup>

B m<sup>7</sup> E<sup>7</sup> A m<sup>7</sup> D<sup>7</sup> G $\Delta$ 7

B $\flat$

152.

# IT'S ALL RIGHT WITH ME

COLE PORTER

Medium Swing

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of eight staves of music. The chords are marked above the notes as follows:

- Staff 1: D m, D m $\Delta$ 7, D m7, D m6
- Staff 2: D m7, D m6, G m7
- Staff 3: C7, A m7 $\flat$ 5, D7 $\flat$ 9
- Staff 4: 1. G7, E m7 $\flat$ 5, A7 $\flat$ 9
- Staff 5: 2. G m7, C7, F $\sharp$ 6
- Staff 6: A m7 $\flat$ 5, D7 $\flat$ 9, G7
- Staff 7: G m7 $\flat$ 5, C7 $\flat$ 9, F $\Delta$ 7

# B $\flat$

153.

## IT'S ALL RIGHT WITH ME (P. 2)

The musical score is written for piano in B-flat major, indicated by the key signature of two flats (B $\flat$  and E $\flat$ ). The piece is titled "IT'S ALL RIGHT WITH ME (P. 2)". The score consists of ten staves of music, each with a treble clef and a key signature of two flats. The chords and melodic lines are as follows:

- Staff 1: Chords A m7 $\flat$ 5, D 7 $\flat$ 9, G 7. Melody: A4, B4, C5, B4, A4, G4, F4, E4, D4.
- Staff 2: Chords G m7 $\flat$ 5, C 7 $\flat$ 9, E m7 $\flat$ 5, A 7. Melody: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.
- Staff 3: Chords D m, D m $\Delta$ 7, D m7, D m6. Melody: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4.
- Staff 4: Chords D m7, D m6, G m7. Melody: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4.
- Staff 5: Chords C 7, A m7 $\flat$ 5, D 7 $\flat$ 9. Melody: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4.
- Staff 6: Chords G 7, G m7, C 7. Melody: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.
- Staff 7: Chords F  $\Delta$ 7, F 7, B $\flat$   $\Delta$ 7. Melody: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4.
- Staff 8: Chords G m7, C 9 sus 4, F 6. Melody: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

**B $\flat$**

154.

# IT'S YOU OR NO ONE

SAMMY CAHN  
JULE STYNE

Medium Swing

Am<sup>7</sup> D<sup>7</sup> G $\Delta$ <sup>7</sup> C<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

Am<sup>7</sup> D<sup>7</sup> G $\Delta$ <sup>7</sup>

Cm<sup>7</sup> F<sup>7</sup> B $\flat$  $\Delta$ <sup>7</sup> A<sup>+</sup><sup>7</sup>

D/A Em<sup>7</sup> A<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

Am<sup>7</sup> D<sup>7</sup> G $\Delta$ <sup>7</sup> C<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

Am<sup>7</sup> D<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

C $\sharp$ m<sup>7</sup> $\flat$ <sup>5</sup> Cm<sup>7</sup> F<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

Am<sup>7</sup> D<sup>7</sup> G $\natural$

B $\flat$

# A JAPANESE WALTZ

155.

Medium

CHICK COREA

Chord progression for "A Japanese Waltz" (Chick Corea):

Measures 1-5: G $\sharp$ m7, E m7, C m7, G  $\Delta$ 7, G $\sharp$  $\circ$ 7

Measures 6-10: A m7, G $\sharp$  $\circ$ 7 / A, A m7, D7, B7

Measures 11-15: G $\sharp$ 7 (4), C $\sharp$ m7, C $\sharp$ m7/F $\sharp$ , F $\sharp$ 7 (4), C7

Measures 16-20: B7, A m7, F m7, C $\sharp$ m7, G $\sharp$  $\Delta$ 7

Measures 21-25: A $\circ$ 7, B $\flat$ m7, A $\circ$ 7 / C $\sharp$ , B $\flat$ m7, A $\flat$ /E $\flat$

Measures 26-30: F $\circ$ 7 / E $\flat$ , B $\flat$ m7/E $\flat$ , C7/E, F m7, B $\circ$ 7

Measures 31-35: C m7, F7, B $\flat$ m7, C m7, D $\flat$ 7

Measures 36-40: E $\flat$ 7, E  $\Delta$ 7, F $\sharp$ m7, G $\sharp$ m7, A m7

B $\flat$

156.

# JERSEY BOUNCE

BOBBY PLATER  
TINY BRADSHAW  
EDWARD JOHNSON

Medium Swing

The musical score for "Jersey Bounce" is written in B-flat major (one flat) and 4/4 time. The tempo is marked "Medium Swing". The score consists of eight staves of music, each containing a melodic line and corresponding chords. The chords are as follows:

- Staff 1: G $\frac{6}{9}$ , A $^7$
- Staff 2: A m $^7$ , D $^7$ , G  $\Delta$   $^7$ , B $\flat$   $^{\circ}7$ , A m $^7$ , D $^7$
- Staff 3: G $\frac{6}{9}$ , A $^7$
- Staff 4: A m $^7$ , D $^7$ , G  $\Delta$   $^7$ , E $\flat$   $^7$ , G $\frac{6}{9}$
- Staff 5: G $^7$ , F $^7$
- Staff 6: E $\flat$   $^7$ , D+ $^7$
- Staff 7: G $\frac{6}{9}$ , A $^7$
- Staff 8: A m $^7$ , D $^7$ , G  $\Delta$   $^7$ , E $\flat$   $^7$ , G $\frac{6}{9}$

B $\flat$

# ***JIVE SAMBA***

157.

Med. Rock

NAT ADDERLEY

The musical score for "Jive Samba" by Nat Adderley is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Med. Rock". The score consists of six staves of music. The first staff begins with a G7#9 chord and contains a melodic line with eighth and quarter notes. The second staff also starts with a G7#9 chord and includes a first ending bracket labeled "1." that leads back to the beginning of the staff. The third staff features a second ending bracket labeled "2." with a G7#9 chord, followed by a C7 chord and then a G7#9 chord. The fourth staff begins with a G7#9 chord and continues the melodic line. The fifth staff starts with a C7 chord and ends with a G7#9 chord. The sixth staff begins with a G7#9 chord and concludes the piece. The notation includes various musical symbols such as stems, beams, and accidentals.

**Bb**

158.

# JITTERBUG WALTZ

## "FATS" WALLER

**Swing 3**  $F \Delta 7$

B $\flat$ 7  
 F $\sharp$ 7  
 A m7      D 7      A m7      D 7  
 G 7  
 B $\flat$  m7      E $\flat$  7      C 7  
 G 7      C 7  
 1. A m7      D 7 $\flat$ 9      G m7      C 7      2. F  $\sharp$ 9      B $\flat$   $\Delta$  7  
 D 7      C $\sharp$  7      C 7      F  $\sharp$ 9      B $\flat$   $\Delta$  7      E $\flat$  7  
 A m7      D 7 $\flat$ 9      G 7      C 7



# B $\flat$

159.

## JITTERBUG WALTZ (P. 2)

Chords:  $F\Delta 7$ ,  $B\flat\Delta 7$ ,  $E\flat 7$ ,  $A m 7$ ,  $D 7$ ,  $G 7$ ,  $C 7$ ,  $F 6$ ,  $C 9 \text{ sus } 4$ ,  $F\Delta 7$ ,  $B\flat 7$ ,  $F\Delta 7$ ,  $A m 7$ ,  $D 7$ ,  $A m 7$ ,  $D 7$ ,  $G 7$ ,  $B\flat m 7$ ,  $E\flat 7$ ,  $C 7$ ,  $G 7$ ,  $C 7$ ,  $F 6$ ,  $B\flat 6$ ,  $D 7$ ,  $C\sharp 7$ ,  $C 7$ ,  $F 6$ .

3

3

B $\flat$

160.

# JUST ONE OF THOSE THINGS

COLE PORTER

Bright Swing

Chords and musical notation for the first system:

- Staff 1: E m7, F# m7, B 7
- Staff 2: G 7, C# m7 b5, C m6

Chords and musical notation for the second system:

- Staff 3: G/B, E m7, A m7, D 7
- Staff 4: G Δ 7, G# ° 7, A m7, F# m7 b5, B 7 #9

Chords and musical notation for the third system:

- Staff 5: E m7, F# m7, B 7
- Staff 6: G 7, C# m7 b5, C m6

Chords and musical notation for the fourth system:

- Staff 7: G/B 3, E m7, A m7 3, D 7
- Staff 8: G Δ 7, G# ° 7, G m7, C 7

# B $\flat$

161.

JUST ...THINGS (P. 2)

Chord progression and melodic notation for "JUST ...THINGS (P. 2)":

- Staff 1:  $F\Delta 7$ ,  $F\sharp^{\circ} 7$ ,  $Gm 7$ ,  $C 7$
- Staff 2:  $F\Delta 7$ ,  $E m 7$ ,  $A 7$
- Staff 3:  $D\Delta 7$ ,  $B m 7$ ,  $G\sharp m 7\flat 5$ ,  $G m\Delta 7$ ,  $G m 7$
- Staff 4:  $F\sharp m 7$ ,  $G\sharp^{\circ} 7$ ,  $A m 7$ ,  $F\sharp m 7\flat 5$ ,  $B 7\sharp 9$
- Staff 5:  $E m 7$ ,  $F\sharp m 7$ ,  $B 7$
- Staff 6:  $G 7$ ,  $C\sharp m 7\flat 5$ ,  $C m 6$
- Staff 7:  $B m 7$ ,  $E 7$ ,  $A m 7$ ,  $D 7$
- Staff 8:  $G\Delta 7$

B $\flat$

162.

# JULIAN

Ballad (Not Too Slow)

PEPPER ADAMS

GEORGE MRAZ

Chords: F  $\Delta$  7 $\sharp$  11, E 7, G m 7, C 7, F m 7, C  $\sharp$  7 $\sharp$  11, G m 7, C 7, B m 7 $\flat$  5, B $\flat$  m 7, E $\flat$  7, 1. A m 7, E $\flat$  7, D 7, C 7, 2. A m 7, E $\flat$  7, A m 7, E $\flat$  7, A $\flat$   $\Delta$  7, A 7, B $\flat$   $\Delta$  7, B  $\Delta$  7, E 7 $\sharp$  11, A $\flat$   $\Delta$  7, A 7, B $\flat$   $\Delta$  7, G m 7 $\flat$  5, C 7, F  $\Delta$  7 $\sharp$  11, E 7, G m 7, C 7, F m 7, C  $\sharp$  7 $\sharp$  11, G m 7, C 7, B m 7 $\flat$  5, B $\flat$  m 7, E $\flat$  7, 3, A m 7, D 7, G m 7, C 7 $\flat$  9, F  $\flat$  9, 3

B $\flat$

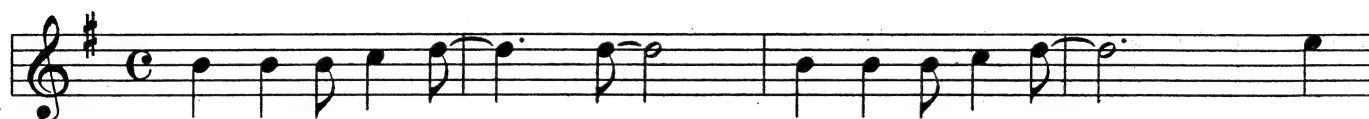
# JUST SQUEEZE ME

163.

LES GAINES  
DUKE ELLINGTON

Medium Swing

G $\Delta$ 7 A m7 B m7 A m7 G $\Delta$ 7 A m7 B m7 E7



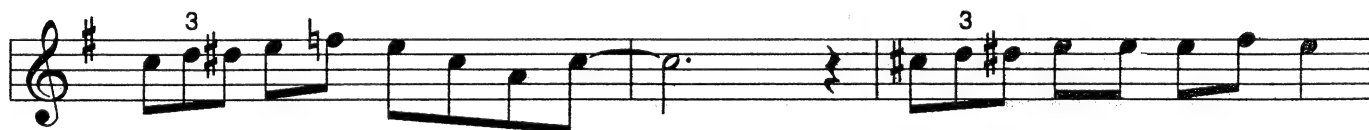
A m7 D7 G $\Delta$ 7 1. A m7 D7



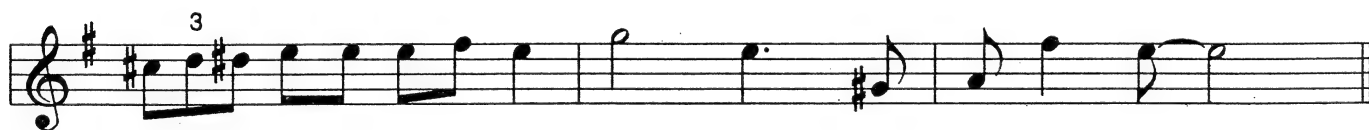
2. G $\Delta$ 7 G7 D m7 G7 D m7 G7



C $\Delta$ 7 A7 E m7 A7 E m7



A7 E m7 A m7 D7



G $\Delta$ 7 A m7 B m7 A m7 G $\Delta$ 7 A m7 B m7 E7



A m7 D7 G $\Delta$ 7



**B $\flat$** 

164.

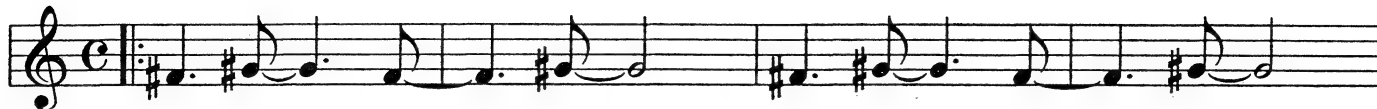
# ***LADIES IN MERCEDES***

Salsa

STEVE SWALLOW

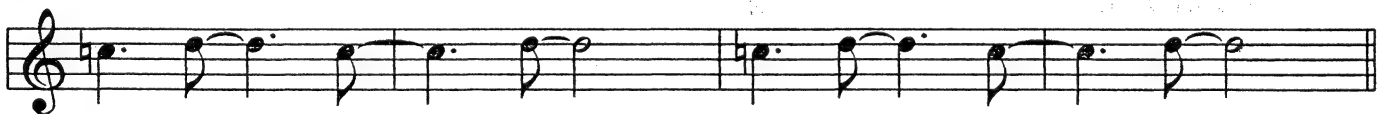
A  $\Delta$  7

D 7

C $\sharp$  m 7F $\sharp$  7E $\flat$  7A $\flat$  m 7F m 7 $\flat$  5B $\flat$  7 $\flat$  9E $\flat$   $\Delta$  7A $\flat$  7

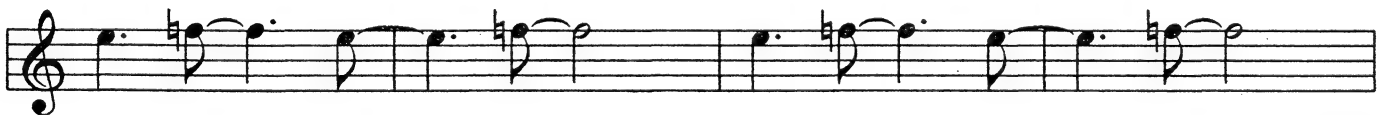
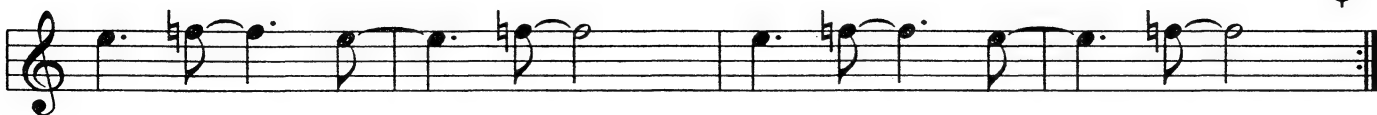
G m 7

C 7



A + 7

D m 7

B m 7 $\flat$  5E 7 $\flat$  9


**B<sub>b</sub>**

165.

**LADIES IN MERCEDES (P. 2)**

**Piano Pattern**

A  $\Delta$ 7 D7



etc.

The Piano Pattern is written on a treble clef staff. It consists of four measures. The first measure has a whole note A4 and a dotted quarter note G4. The second measure has a whole note F#4 and a dotted quarter note E4. The third measure has a whole note D5 and a dotted quarter note C#5. The fourth measure has a whole note B4 and a dotted quarter note A4. The staff ends with a double bar line and the word 'etc.'.

**Bass Pattern**

A  $\Delta$ 7 D7 C#m7



etc.

The Bass Pattern is written on a bass clef staff. It consists of four measures. The first measure has a whole note A2 and a dotted quarter note G2. The second measure has a whole note F#2 and a dotted quarter note E2. The third measure has a whole note D3 and a dotted quarter note C#3. The fourth measure has a whole note B2 and a dotted quarter note A2. The staff ends with a double bar line and the word 'etc.'.

B $\flat$

166.

# THE LADY IS A TRAMP

LORENZ HART  
RICHARD RODGERS

Medium to Fast Swing

Chords and musical notation for "The Lady Is a Tramp":

Staff 1: D  $\Delta$  7, B 7  $\flat$  9, E m 7, A 7

Staff 2: D  $\Delta$  7, B 7  $\flat$  9, E m 7, A 7

Staff 3: D 7 sus 4, A m 7, D 7, G  $\Delta$  7, C 7 sus 4, C 7

Staff 4: F# m 7, B 7, E m 7, A 7, 1. D  $\flat$  9, B + 7, E m 7, A 7

Staff 5: 2. D  $\flat$  9, E m 7, (G# m 7, C# 7), A 7, F# m 7

Staff 6: B 7, E m 7, A 7, C 7 #11, B 7, E m 7, A 7

Staff 7: D  $\Delta$  7, B 7  $\flat$  9, E m 7, C# m 7  $\flat$  5, F# 7

Staff 8: B m 7, E m 7, A 7, D  $\Delta$  7



B $\flat$

# LAZY AFTERNOON

167.

Ballad

JOHN LATOUCHE  
JEROME MOROSS

Chord progression for the first 16 measures:

- Measure 1: B m7
- Measure 2: B 7
- Measure 3: B m7
- Measure 4: E 7
- Measure 5: B m7
- Measure 6: E 7
- Measure 7: B m7
- Measure 8: E 7
- Measure 9: E m7
- Measure 10: E 7
- Measure 11: E m7
- Measure 12: A 7
- Measure 13: E m7
- Measure 14: A 7
- Measure 15: E m7
- Measure 16: A 7

Chord progression for the next 8 measures:

- Measure 17: E m7
- Measure 18: A 7
- Measure 19: D  $\Delta$  7
- Measure 20: G 7  $\sharp$  11
- Measure 21: F  $\sharp$  m7
- Measure 22: B 7
- Measure 23: E m7
- Measure 24: F  $\sharp$  m7
- Measure 25: G  $\Delta$  7
- Measure 26: A 7
- Measure 27: C 7
- Measure 28: B 7
- Measure 29: E m7
- Measure 30: B  $\flat$  7  $\sharp$  11
- Measure 31: A 7
- Measure 32: B m7

Chord progression for the final 4 measures:

- Measure 33: B 7
- Measure 34: B m7
- Measure 35: E 7
- Measure 36: B m7

**B $\flat$**

168.

# LEAP OF FAITH

Bright Swing

CHUCK ISRAELS

The musical score for "Leap of Faith" by Chuck Israels is written in a bright swing tempo and a key signature of one flat (B-flat). The score consists of five staves of music, each with various chord markings above the notes. The chords are as follows:

- Staff 1: F7, E $\flat$ 7,  $\Lambda$ , F7 $\sharp$ 11, F+7 $\sharp$ 9
- Staff 2: B7, B $\flat$ 7, B7, F7, E7
- Staff 3: E $\flat$ 7, D7, 1. C $\sharp$ 7, C+7 $\sharp$ 9
- Staff 4: F7, E $\flat$ 7, C $\sharp$ 7, G7, C+7 $\sharp$ 9, LAST C $\sharp$ 7
- Staff 5: C+7 $\sharp$ 9, F7, E $\flat$ 7, C $\sharp$ 7, F $\sharp$ +7 $\sharp$ 9, B $\flat$ 7 $\sharp$ 11

The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings like accents and slurs. The final staff ends with a double bar line.

# B $\flat$

## LI'L DARLIN'

169.

NEAL HEFTI

Swing Ballad

The musical score for "Li'l Darlin'" is written for a single melodic line in treble clef, key of B $\flat$  major (indicated by the B $\flat$  symbol at the top left). The tempo/style is "Swing Ballad". The score consists of ten staves of music, with various chord annotations above the notes. The chords are as follows:

- Staff 1: A $^9$ , E $\flat$ 9#11, D7 sus4, Bm7
- Staff 2: E7 sus4, E7 $\flat$ 9, A $^9$ , E $\flat$ 9#11, D7 sus4, G7
- Staff 3: C#7#11, C6, Cm6, G/D, Dm7, G7
- Staff 4: C6, Cm6, Bm7 $\flat$ 5, E7 $\flat$ 9, 1. A $^9$ , E $\flat$ 9#11
- Staff 5: A7, Am7, D7, Bm7 $\flat$ 5, E7 $\flat$ 9
- Staff 6: 2. A $^9$ , E $\flat$ 9#11, D7 sus4, D7, G $^6_9$ , Bm7, E7 $\flat$ 9
- Staff 7: 3. A $^9$ , E $\flat$ 9#11, D7 sus4, D7, G $^6_9$
- Staff 8: Bm7 $\flat$ 5, E7 $\flat$ 9, A $^9$ , E $\flat$ 9#11, D7 sus4, D7
- Staff 9: G $^6_9$ , C m7/F, Em7, E $\flat$  $\Delta$ 7, Am7/D, G $^6_9$

B $\flat$

110.

# LINE FOR LYONS

Medium Swing

GERRY MULLIGAN

The musical score for "Line for Lyons" by Gerry Mulligan is presented in ten staves. The key signature is B-flat major (two flats), and the tempo is Medium Swing. The notation includes various chord symbols above the notes, indicating the harmonic structure of the piece. The chords are as follows:

- Staff 1: A $\flat$ 9, A7, Dm7, G7, C $\sharp$ m7, F $\sharp$ 7, Bm7, E7
- Staff 2: A $\Delta$ 7, F $\sharp$ 7, Bm7, E7, A $\Delta$ 7, F $\sharp$ m7, Bm7, E7
- Staff 3: A $\flat$ 9, A7, Dm7, G7, C $\sharp$ m7, F $\sharp$ 7, Bm7, E7
- Staff 4: A $\Delta$ 7, F $\sharp$ 7, Bm7, E7, A $\Delta$ 7
- Staff 5: D $\sharp$ m7, G $\sharp$ 7, C $\sharp$ m7, F $\sharp$ 7
- Staff 6: Bm7, E7, C $\sharp$ m7, F $\sharp$ 7, Bm7, E7
- Staff 7: A $\flat$ 9, A7, Dm7, G7, C $\sharp$ m7, F $\sharp$ 7, Bm7, E7
- Staff 8: A $\Delta$ 7, F $\sharp$ 7, Bm7, E7, A $\Delta$ 7

**B $\flat$**

# ***LITTLE WILLIE LEAPS***

171.

Bright Bop

CHARLIE PARKER

The musical score for "Little Willie Leaps" by Charlie Parker is written in a key signature of one sharp (F#) and common time (C). The score consists of seven staves of music, each with a treble clef. The chords and melodic lines are as follows:

- Staff 1: Chords: G  $\Delta$  7, A m7, D 7, B m7, E 7  $\flat$  9. Melody: Quarter rest, eighth notes G4, A4, B4, C5, quarter note D5, eighth notes C5, B4, A4, G4.
- Staff 2: Chords: A m7, D 7  $\flat$  9, G  $\Delta$  7, A m7, D 7. Melody: Quarter notes G4, A4, B4, C5, quarter note D5, eighth notes C5, B4, A4, G4, quarter rest.
- Staff 3: Chords: B m7, E 7  $\flat$  9, C# m7, F# 7. Melody: Quarter notes G4, A4, B4, C5, quarter note D5, eighth notes C5, B4, A4, G4, quarter rest.
- Staff 4: Chords: B m7, E 7, A m7, D 7, 1. G  $\Delta$  7. Melody: Quarter notes G4, A4, B4, C5, quarter note D5, eighth notes C5, B4, A4, G4, quarter rest.
- Staff 5: Chords: F# m7, B 7, E m7, A 7, A m7, D 7. Melody: Quarter notes G4, A4, B4, C5, quarter note D5, eighth notes C5, B4, A4, G4, quarter rest.
- Staff 6: Chords: 2. G  $\flat$  9, A m7, D 7, G  $\flat$  9. Melody: Quarter notes G4, A4, B4, C5, quarter note D5, eighth notes C5, B4, A4, G4, quarter rest.

B $\flat$

172.

# LITTLE FACE

ERNIE KRIVDA

Ballad

F $\Delta$ 7 Eb7 Em7 $\flat$ 5 A+7 $\sharp$ 9  
Dm7 G7 Cm7 F7 B $\flat$  $\Delta$ 7  
Bm7 $\flat$ 5/4 E+7 $\sharp$ 9 Am7 B $\flat$ 7  
Eb7 D7 D7/C Bm7 $\flat$ 5 E+7 $\sharp$ 9 A $\Delta$ 7  
Am7 $\flat$ 5/D A $\flat$ 7 $\sharp$ 11 G $\Delta$ 7  
Em7 $\flat$ 5/4 A7 $\flat$ 9 Dm7 G7  
Gm7/C C7 C $\sharp$ 7 F $\sharp$ 7 $\sharp$ 11  
F $\Delta$ 7 Eb7 Em7 $\flat$ 5 A+7 $\sharp$ 9 Dm7

## LITTLE FACE (P. 2)

Chords and musical notation for the piece:

Staff 1: G $^7$ , C m $^7$ , F $^7$ , B $\flat$   $\Delta$  7

Staff 2: B m $^7$   $\flat$  5 (4), E + 7  $\sharp$  9, A m $^7$ , B $\flat$  7, E $\flat$  7

Staff 3: D 7, D 7/C, B m $^7$   $\flat$  5, E + 7  $\sharp$  9, A m $^7$   $\flat$  5

Staff 4: D + 7, G m $^7$   $\flat$  5, C + 7  $\sharp$  9 (4), F  $\Delta$  7, D + 7  $\sharp$  9

Staff 5: B $\flat$   $\Delta$  7 (4), B m $^7$   $\flat$  5 (4), G m $^7$ /C, C 7  $\flat$  9

Staff 6: F  $\Delta$  7, B $\flat$  7  $\sharp$  11, F  $\Delta$  7, B $\flat$  7  $\sharp$  11, A m $^7$

Staff 7: D + 7, G m $^7$  (4), C 7  $\flat$  9,  $\oplus$  F  $\Delta$  7, E $\flat$  7

Staff 8: C  $\sharp$  7  $\sharp$  11, C 7,  $\oplus$  F  $\Delta$  7

Staff 9: (Repeat sign) F  $\Delta$  7

**Bb**

174.

# *LITTLE GIRL BLUE*

**LORENZ HART**

## RICHARD RODGERS

## Medium Swing

The musical score is written for guitar in 3/4 time, featuring six staves of music. The chords are labeled above the staves:

- Staff 1:  $A m^7$ ,  $D 7 \sharp^{11}$ ,  $G \Delta 7$
- Staff 2:  $B \flat 7$ ,  $A m^7$ ,  $D 7$ ,  $G \Delta 7$
- Staff 3:  $A m^7$ ,  $D 7 \sharp^{11}$ ,  $G \Delta 7$
- Staff 4:  $B \flat 7$ ,  $A m^7$ ,  $D 7$ ,  $G \Delta 7$
- Staff 5:  $F \sharp m^7$ ,  $B 7$ ,  $E m$
- Staff 6:  $E m \Delta 7$ ,  $E m^7$ ,  $A 7$ ,  $A m^7$ ,  $D 7$



# B $\flat$

175.

## LITTLE GIRL BLUE (P. 2)

Chords for the first staff:  $G_9^6$ ,  $E m^7$ ,  $A m^7$ ,  $D^7$ ,  $E m^7$ ,  $A^7$ ,  $D m^7$ ,  $G^7$

Chords for the second staff:  $C \Delta^7$ ,  $C m^7$ ,  $F^7$ ,  $E m^7$ ,  $A m$ ,  $B m$ ,  $C^6$ ,  $C\sharp^{\circ} 7$

Chords for the third staff:  $G/D$ ,  $B\flat^7$ ,  $A m^7$ ,  $D^7$ , 1.  $G_9^6$ ,  $A m^7$ ,  $D^7$

Chords for the fourth staff: 2.  $G_9^6$ ,  $D^7$ ,  $A m^7$ ,  $D^7$ ,  $G \Delta^7$

Chords for the fifth staff:  $F\sharp m^7$ ,  $B^7$ ,  $F^7 \sharp^{11}$ ,  $E^7$

Chords for the sixth staff:  $E\flat^7 \sharp^{11}$ ,  $D^7$ ,  $G_9^6$ ,  $E m^7$ ,  $A m^7$ ,  $D^7 \text{ sus } 4$ ,  $D^7$ ,  $G_9^6$

# B $\flat$

176.

## THE LONG VIEW

Slow Latin  
Sempre Legato

PAUL FERGUSON

D  $\frac{6}{A}$  E  $\frac{6}{D}$  E  $\frac{6}{D}$  A 7  $\flat 9$

D  $\circ 7$  D  $\frac{6}{9}$  G  $\Delta 7$  F 7 sus 4 E  $\Delta 7$  A  $\Delta 7$

C#  $\Delta 7/D$  D  $\Delta 7$  C# 7  $\flat 9$  C# +7 F# m7 B 7  $\flat 9$

B 13/E E +7 #9 A +7 #9 D  $\circ 7$  D m7 G 7

E 7 #9 A 7 sus 4 A 13 A  $\flat 6 9$  G m7 C 7 #11

E  $\flat/D$  D  $\frac{6}{9}$  G +7 G  $\Delta 7$  F 9 sus 4 E  $\Delta 7$  A  $\Delta 7$

C  $\Delta 7/D$  D  $\Delta 7$  C# 7  $\flat 9$  C# +7 B  $\flat \Delta 7/F\#$  F# m7 B 7  $\flat 9$

B 13/E E +7 #9 A +7 #9 D  $\circ 7$  D m7 G 7

# B $\flat$

177.

## THE LONG VIEW (P. 2)

Chords and musical notation for 'THE LONG VIEW (P. 2)':

- Staff 1:  $E 7^{\#9}$ ,  $A 7 \text{ sus } 4$ ,  $A + 7^{\#9}$ ,  $D \frac{6}{9}/A$ ,  $G^{\#}m7^{\flat5}$ ,  $G 13$
- Staff 2:  $C^{\#}m7^{\flat5}/F^{\#}$ ,  $F^{\#} + 7^{\#9}$ ,  $B \Delta 7/F^{\#}$ ,  $F^{\# \circ} \text{ADD } G^{\#}$
- Staff 3:  $G \Delta 7/F^{\#}$ ,  $C 13/F^{\#}$ ,  $B^{\circ} 7/F^{\#}$ ,  $B \Delta 7/F^{\#}$ ,  $C \Delta 7/F^{\#}$ ,  $B \Delta 7/F^{\#}$
- Staff 4:  $C m7/F$ ,  $C^{\#}m7/F$ ,  $C m7/F$ ,  $F^{\#} + 7^{\#9}$ ,  $B^{\flat} \circ 7/F$ ,  $E/F$ ,  $F m7^{\flat5}$
- Staff 5:  $C m7^{\flat5}/F$ ,  $C^{\#}m7^{\flat5}/F$ ,  $F 7^{\#9}$ ,  $F + 7^{\flat9}$ ,  $E 7^{\#11}$ ,  $A 7^{\flat9}$
- Staff 6:  $G^{\# \circ} 7$ ,  $G^{\#}m7^{\flat5}$ ,  $G \Delta 7^{\#5}$ ,  $G \Delta 7$ ,  $F^{\#} \Delta 7^{\#5}$ ,  $F 7^{\#11}$
- Staff 7:  $E + 7^{\#9}$ ,  $E^{\flat} 9/A$ ,  $D \frac{6}{9}/A$ ,  $E^{\flat} \frac{6}{9}/A$
- Staff 8:  $E \frac{6}{9}/A$ , 1.  $A 7^{\flat9}$ , 2.  $D \frac{6}{9}$

**B $\flat$** 

178.

Medium

# THE LOOP

CHICK COREA

The musical score for "THE LOOP" by Chick Corea is written in B-flat major (one flat) and 3/4 time. It consists of 12 staves of music. The chords and melodic lines are as follows:

Staff 1:  $G\Delta^7$ ,  $E m^7$ ,  $A m^7$ ,  $D^7 D^{\sharp} \circ^7$ ,  $E m^7$

Staff 2:  $E m^7/D$ ,  $C^{\sharp} m^7 \flat^5$ ,  $C m \Delta^7$ ,  $C \Delta^7/B$ ,  $B \flat \circ^7$ ,  $A m^7$

Staff 3:  $B^7$ ,  $E m^7$ ,  $F^{\sharp} 7$ ,  $B m^7$ ,  $E^7$ ,  $A m^7$ ,  $D^7$

Staff 4:  $G\Delta^7$ ,  $E m^7$ ,  $A m^7$ ,  $D^7 D^{\sharp} \circ^7$ ,  $E m^7$

Staff 5:  $E m^7/D$ ,  $C^{\sharp} m^7 \flat^5$ ,  $C m \Delta^7$ ,  $G/B$ ,  $B \flat \circ^7$

Staff 6:  $A m^7$ ,  $B^7$ ,  $E m^7$ ,  $A^7$ ,  $A m^7$

Staff 7:  $D^7$ ,  $C^{\sharp} 7^{\sharp} 11$ ,  $C \Delta^7$ ,  $C^{\sharp} \circ^7$ ,  $G/D$ ,  $C m^7/E \flat$

Staff 8:  $E m^7$ ,  $C m^7/E \flat$ ,  $G/D$  4,  $C^{\sharp} \circ^7$

Staff 9:  $C \Delta^7$ ,  $F^7$ ,  $B m^7$ ,  $E^7$

Staff 10:  $B \flat m^7$ ,  $E \flat^7$ ,  $A m^7$ ,  $D^7$

**B $\flat$**

# *A LOTUS ON IRISH STREAMS*

179.

Ballad

JOHN McLAUGHLIN

Chord symbols for the first staff:  $G \Delta 7$ ,  $F \Delta 7$ ,  $E\flat \Delta 7$ ,  $D\flat \Delta 7$

Chord symbols for the second staff:  $A\flat \Delta 7$ ,  $B\flat 9$ ,  $C 9$

Chord symbols for the third staff:  $G m7$ ,  $A\flat \Delta 7$ ,  $C m7$ ,  $D\flat \Delta 7$

Chord symbols for the fourth staff:  $D m7$ ,  $C 9$ ,  $B m7$ ,  $A 9$

Chord symbols for the fifth staff:  $G\sharp m7$ ,  $E \Delta 7$ ,  $B/D\sharp$

Chord symbols for the sixth staff:  $C\sharp \Delta 7$ ,  $C m7$ ,  $B\flat 9$ ,  $A m7$

Chord symbols for the seventh staff:  $F\sharp m7$ ,  $B_{sus}$

B $\flat$

180.

# LOUD-ZEE

JERRY BERGONZI

Even 8ths

The musical score for "LOUD-ZEE" by Jerry Bergonzi is written in B-flat major and 4/4 time. It consists of ten staves of music. The first nine staves contain melodic lines with various chords and articulations. The tenth staff is a whole note chord progression.

Chords and articulations for the first nine staves:

- Staff 1: A m7, B m7, C  $\Delta$  7 $\sharp$ 11, B 7 $\flat$ 9
- Staff 2: B $\flat$   $\Delta$  7, A 7 $\flat$ 9, A $\flat$   $\Delta$  7, B m7 $\flat$ 5, E 7 $\flat$ 9
- Staff 3: A m7, B m7, C  $\Delta$  7 $\sharp$ 11, B 7 $\flat$ 9
- Staff 4: B $\flat$   $\Delta$  7, A 7 $\flat$ 9, A $\flat$   $\Delta$  7, B m7 $\flat$ 5, E 7 $\flat$ 9
- Staff 5: A m7, A $\flat$   $\Delta$  7, G m7, F $\sharp$  m7 $\flat$ 5
- Staff 6: F  $\Delta$  7, E m7, D 7 $\sharp$ 11, D m, D m7, B m7 $\flat$ 5, E 7 $\flat$ 9
- Staff 7: A  $\Delta$  7

The tenth staff is a whole note chord progression: A  $\Delta$  7.

**B $\flat$** 

# LOVERS RAIN DANCE

181.

CHIP STEPHENS

Med. Swing

Chords and performance instructions:

- Measure 1:  $C \Delta 7_4$
- Measure 2:  $B m 7 \flat 5$
- Measure 3:  $E 7 \flat 9$
- Measure 4:  $A m 7_4$
- Measure 5:  $E \flat / A \flat$
- Measure 6:  $G m 7$
- Measure 7:  $C + 7 \sharp 9$
- Measure 8:  $F \Delta 7 \sharp 11$  (triplets)
- Measure 9:  $E m 7$
- Measure 10:  $A 7 \sharp 11 \flat 9$
- Measure 11:  $A \flat + 7 \sharp 9$
- Measure 12:  $D m 7 / G$
- Measure 13:  $G + 7 \sharp 9$  (fermata)
- Measure 14:  $C \sharp \Delta 7$
- Measure 15:  $G \sharp \Delta 7$
- Measure 16:  $F \sharp \Delta 7$
- Measure 17:  $F \Delta 7$
- Measure 18:  $E \flat \Delta 7$
- Measure 19:  $A m 7$
- Measure 20:  $B + 7 \sharp 9$
- Measure 21:  $E \Delta 7$
- Measure 22:  $D.S. al Coda$
- Measure 23:  $F \sharp m 7 \flat 5$
- Measure 24:  $F m 7_4$  (quartet)
- Measure 25:  $E \Delta 7$
- Measure 26:  $fill$
- Measure 27:  $C \sharp \Delta 7$
- Measure 28:  $D m 7$
- Measure 29:  $G 7 \flat 9$
- Measure 30:  $rit.$
- Measure 31:  $C \Delta 7 \sharp 11$

SOLO ON ENTIRE FORM (fermatas on last X only)

B $\flat$

182.

# LOVE WALKED IN

IRA GERSHWIN

GEORGE GERSHWIN

Medium Bright Swing

Chord progression for "Love Walked In":

Row 1: F  $\Delta$  7 (B $\flat$   $\Delta$  7) A m7 D m7 G7 G m7 C7

Row 2: F  $\Delta$  7 (B $\flat$   $\Delta$  7) A m7 D m7 G7 C $\sharp$  m7 F $\sharp$  7

Row 3: C m7 F7 B $\flat$   $\Delta$  7  $\sharp$  11 A m7 D7

Row 4: G m7 E $\flat$  7 F/C D+7 G7 C7 sus 4

Row 5: F  $\Delta$  7 (B $\flat$   $\Delta$  7) A m7 D m7 G7 G m7 C7

Row 6: F  $\Delta$  7 (B $\flat$   $\Delta$  7) A m7 D m7 G7 C $\sharp$  m7 F $\sharp$  7

Row 7: C m7 F7 B $\flat$   $\Delta$  7 B m7  $\flat$  5 E7  $\sharp$  9

Row 8: A+7 D7 G m7 C7 F $\flat$  9



# B $\flat$

183.

LOVE WALKED IN (P. 2)

## BLOWING CHANGES

The following table lists the chords for each measure across the eight staves:

Staff	Measure 1	Measure 2	Measure 3	Measure 4
1	F $\Delta$ 7	D m 7	G 7	G m 7 C 7
2	F $\Delta$ 7	D m 7	G 7	C + 7
3	C m 7	F 7	B $\flat$ $\Delta$ 7	A m 7 D 7
4	G m 7	E $\flat$ 7	F $\Delta$ 7 D + 7	G 7 C 7
5	F $\Delta$ 7	D m 7	G 7	G m 7 C 7
6	F $\Delta$ 7	D m 7	G 7	C + 7
7	C m 7	F 7	B $\flat$ $\Delta$ 7	B m 7 $\flat$ 5 E 7 $\sharp$ 9
8	A + 7	D 7	G m 7 C 7	F $\Delta$ 7 D m 7 G m 7 C 7

B $\flat$

184.

# LULLABY OF THE LEAVES

JOE YOUNG  
BERNICE PETKERE

Medium Swing

D m7 B7 $\sharp$ 11 E7 A+7 D9 sus 4 D9 G m7 G m7/F

E m7 $\flat$ 5 A+7

1. D m7 F9 E7 $\sharp$ 9 A+7

2. D m7 B $\flat$ 7

B $\flat$ 7 D $\Delta$ 7

B $\flat$ 7 F $\sharp$ m7 F7

B $\flat$  $\Delta$ 7 A+7 D m7 B7 $\sharp$ 11 E7 A+7 D9 sus 4 D9

G m7 G m7/F E m7 $\flat$ 5 A+7 D m6

B $\flat$

# LULU'S BACK IN TOWN

185.

AL DUBIN

HARRY WARREN

Medium Swing

Chord progression for "Lulu's Back in Town":

Chords: D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F $\Delta$ <sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F $\Delta$ <sup>7</sup> A<sup>+</sup><sup>7</sup> B $\flat$  $\Delta$ <sup>7</sup> B $\circ$ <sup>7</sup> F $\Delta$ <sup>7</sup>/C D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> sus 4 C<sup>7</sup> 1. F $\frac{6}{9}$  2. F $\frac{6}{9}$  B $\flat$  $\Delta$ <sup>7</sup> B $\circ$ <sup>7</sup> F/C F<sup>7</sup> B $\flat$  $\Delta$ <sup>7</sup> B $\circ$ <sup>7</sup> F/C F<sup>7</sup> B m<sup>7</sup> $\flat$ <sup>5</sup> E<sup>7</sup> $\flat$ <sup>9</sup> F/C A $\flat$ <sup>7</sup> G<sup>7</sup> C<sup>7</sup> sus 4 C<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F $\Delta$ <sup>7</sup> A<sup>+</sup><sup>7</sup> B $\flat$  $\Delta$ <sup>7</sup> B $\circ$ <sup>7</sup> F $\Delta$ <sup>7</sup>/C D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> sus 4 C<sup>7</sup> F $\frac{6}{9}$

B $\flat$

186.

# MAKIN' WHOOPEE

GUS KAHN  
WALTER DONALDSON

Medium Swing

Chords:  $A\Delta^7$   $A\sharp^{\circ}7$   $Bm^7$   $E^7$   $A\Delta^7$   $A^7$

Chords:  $D\Delta^7$   $G^7$   $A/E$   $F\sharp m^7$   $F^7$   $E^7$   $A\Delta^7$   $F\sharp m^7$

Chords:  $Bm^7$   $E^7$   $A\Delta^7$   $A\sharp^{\circ}7$   $Bm^7$   $E^7$   $A\Delta^7$   $A^7$

Chords:  $D\Delta^7$   $G^7$   $A/E$   $F\sharp m^7$   $F^7$   $E^7$   $A\Delta^7$

Chords:  $Bm^7$   $C^{\circ}7$   $C\sharp m^7\flat 5$   $F\sharp^7\flat 9$   $Bm^7\flat 5$   $Bm^7\flat 5$   $E^7\flat 9$

Chords:  $A\Delta^7$   $C\sharp m^7\flat 5$   $F\sharp^7\flat 9$   $Bm^7\flat 5$   $Bm^7\flat 5$   $E^7\flat 9$

Chords:  $C\sharp m^7$   $F\sharp^7\flat 9$   $Bm^7$   $E^7$   $A\Delta^7$   $A\sharp^{\circ}7$   $Bm^7$   $E^7$

Chords:  $A\Delta^7$   $A^7$   $D\Delta^7$   $G^7$   $A/E$   $F\sharp m^7$

Chords:  $F^7$   $E^7$   $A\Delta^7$

## OPTIONAL CHANGES

SLOW EVEN 8TH BALLAD

C $\sharp$ /F F $\sharp$ m7 B $\flat$ /G C7 $\sharp$ 11 A7sus4 A7/C $\sharp$  D $\Delta$ 7 Dm7  
 G7 $\sharp$ 11 F $\sharp$ 7 F7 E7 D $\Delta$ 7 A/C $\sharp$  Bm7 E7sus4 E7  
 C $\sharp$ /F F $\sharp$ m7 B $\flat$ /G C7 $\sharp$ 11 A7sus4 A7/C $\sharp$  D $\Delta$ 7 Dm7  
 G7 $\sharp$ 11 F $\sharp$ 7 F7 E7 D $\Delta$ 7 A/C $\sharp$  Bm7 A $\Delta$ 7  
 C $\sharp$ m7 $\flat$ 5/E C/E D/E Gm/E F/E A $\Delta$ DD<sup>9</sup>/E  
 C $\sharp$ m7 $\flat$ 5/G C/G D/G Gm7/C F/D A/E E7  
 C $\sharp$ /F F $\sharp$ m7 B $\flat$ /G C7 $\sharp$ 11 A7sus4 A7/C $\sharp$  D $\Delta$ 7 Dm7  
 G7 $\sharp$ 11 F $\sharp$ 7 F7 E7 D $\Delta$ 7 A/C $\sharp$  Bm7 A $\Delta$ 7

# B♭

188.

## MANDALA

BILL DOBBINS

Bossa Nova

The musical score for "MANDALA" by Bill Dobbins is written in B-flat major and 3/2 time. It consists of 12 staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The score includes various chords and melodic lines, with some measures marked with a "3" indicating a triplet. The chords are as follows:

- Staff 1: F#<sup>6</sup><sub>9</sub>, B m<sup>7</sup>, E<sup>9</sup>, D# m<sup>7</sup>, D m<sup>7</sup>, C# m<sup>7</sup>
- Staff 2: F#<sup>7</sup>, B m<sup>7</sup><sub>b5</sub>, B<sub>b</sub><sup>13</sup>
- Staff 3: E m<sup>7</sup>, E<sub>b</sub> m<sup>7</sup>, D m<sup>9</sup>, G +<sup>7</sup>, C Δ<sup>7</sup>, F# m<sup>7</sup><sub>b5</sub>, B +<sup>7</sup>
- Staff 4: E m<sup>9</sup>, F m<sup>9</sup>, D m<sup>9</sup>, C# m<sup>9</sup>, D m<sup>9</sup>, B m<sup>9</sup>, B<sub>b</sub> m<sup>11</sup>, C m<sup>11</sup>, A m<sup>11</sup>
- Staff 5: G m<sup>11</sup>, F<sup>6</sup><sub>9</sub>, F#<sup>6</sup><sub>9</sub><sup>#11</sup>
- Staff 6: F#<sup>6</sup><sub>9</sub><sup>#11</sup>, B m<sup>7</sup>, E<sup>9</sup>, D# m<sup>7</sup>, D m<sup>7</sup>, C# m<sup>7</sup>
- Staff 7: F#<sup>7</sup>, B m<sup>9</sup>, D m<sup>9</sup>
- Staff 8: F m<sup>9</sup>, B<sub>b</sub><sup>13</sup>, E<sub>b</sub><sup>6</sup><sub>9</sub>
- Staff 9: A<sub>b</sub><sup>13</sup><sup>#11</sup>, G<sup>6</sup><sub>9</sub>, C<sup>6</sup><sub>9</sub><sup>#11</sup>, solo break
- Staff 10: C<sup>13</sup><sup>#11</sup>, B<sup>6</sup><sub>9</sub>, E<sup>13</sup><sup>#11</sup>, 8va, E<sub>b</sub><sup>6</sup><sub>9</sub>, E<sub>b</sub> Δ<sup>7</sup><sup>#11</sup>

B $\flat$

# MANHATTAN

189.

LORENZ HART

RICHARD RODGERS

Medium Swing

The musical score for "Manhattan" is written in B-flat major (two flats) and 4/4 time. The tempo is marked "Medium Swing". The score consists of eight staves of music, each with a key signature of two flats and a common time signature of 4/4. The chords and melodic lines are as follows:

Staff 1: G $\Delta$ 7 E7 Am7 D7 G $\Delta$ 7 C7 Bm7 B $\flat$ 7

Staff 2: Am7 D7 C7 Bm7 E7 Am7 D7

Staff 3: G $\Delta$ 7 E7 Am7 D7 G $\Delta$ 7 Em7

Staff 4: A13 Em7 A7 Am7 D7 Am7 D7

Staff 5: G $\Delta$ 7 E7 Am7 D7 G $\Delta$ 7 C7 Bm7 B $\flat$ 7

Staff 6: Am7 D7 C13 Bm7 F7 $\sharp$ 11 E7 sus 4 E7 $\flat$ 9

Staff 7: Am7 Cm7 F7 G $\Delta$ 7 Em7 A7 A $\sharp$ 7

Staff 8: Bm7 E7 Am7 D7 G $\Delta$ 7

**B $\flat$**

190.

# MATRIX

Bright Blues

CHICK COREA

G<sup>7</sup> C<sup>7</sup>

improvise ----- drum solo -----

D<sup>7</sup> G<sup>7</sup>

**Coda** E m<sup>7</sup> E $\flat$  m<sup>7</sup> D +<sup>7</sup> C $\sharp$   $\Delta$  7 $\sharp$  11

\* This is Chick's recorded improvised solo



**B $\flat$** 

# MAYREH

191.

HORACE SILVER

Medium Swing

B $m7$  E $7$  A $m7$  D $7$  B $m7$  E $7$  A $m7$  D $7$

B $m7$  E $7$  A $m7$  D $7$  B $m7\flat5$  E $7\sharp9$

C $\sharp m7\flat5$  F $\sharp7$  B $m7$  E $7$  A $m7$  D $7\flat9$  1. G $\Delta7$

F $\sharp m7\flat5$  B $7$  E $m7$  A $7\sharp11$  D $7\sharp11$

2. G $\Delta7$  A $7\sharp11$  D $7\sharp11$  B $m7$  E $7$

A $m7$  D $7$   $\oplus$  G $\Delta7$

$\oplus$  C $\sharp m7\flat5$  C $m7$  B $m7$  B $\flat7$  A $\flat\Delta7$  G $\Delta7$



B $\flat$

192.

# THE MEANING OF THE BLUES

BOBBY WORTH  
BOBBY TROUP

Ballad

Em C/E Em<sup>6</sup> Em<sup>7</sup> Am<sup>7</sup> Am<sup>7</sup>/G F $\sharp$ m<sup>7</sup> $\flat$ 5 B $7\flat$ 9

Em Em $\Delta$ <sup>7</sup> Em<sup>7</sup> Em<sup>6</sup> Am<sup>7</sup> Cm<sup>6</sup> D<sup>7</sup>

G $\Delta$ <sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G $\Delta$ <sup>7</sup> F $\sharp$ m<sup>7</sup> $\flat$ 5 B $7\flat$ 9

Em C/E Em<sup>6</sup> Em<sup>7</sup> Am<sup>7</sup> C<sup>7</sup> B $7\flat$ 9

Em C/E Em<sup>6</sup> Em<sup>7</sup> Am<sup>7</sup> Am<sup>7</sup>/G F $\sharp$ m<sup>7</sup> $\flat$ 5 B $7\flat$ 9

Em Em $\Delta$ <sup>7</sup> Em<sup>7</sup> Em<sup>6</sup> Am<sup>7</sup> Cm<sup>6</sup> D<sup>7</sup>

Dm<sup>7</sup> G<sup>9</sup> sus 4 G<sup>9</sup> C $\Delta$ <sup>7</sup> Cm<sup>6</sup> F<sup>7</sup>

Em C/E Em<sup>6</sup> Em<sup>7</sup> Am<sup>7</sup> C<sup>7</sup> B $7\flat$ 9 Em $\flat$ <sup>9</sup>

B $\flat$

# MILESTONES

193.

Medium to Bright Bop

MILES DAVIS

Am $^7$  Bm $^7$  C $\Delta$  $^7$  Bm $^7$  Am $^7$  Bm $^7$  C $\Delta$  $^7$  Bm $^7$

Am $^7$  Bm $^7$  C $\Delta$  $^7$  Am $^7$  1. Bm $^7$

2. Bm $^7$  Bm $^7$

Bm $^7$

Bm $^7$

Bm $^7$

Bm $^7$

Bm $^7$

Am $^7$  Bm $^7$  C $\Delta$  $^7$  Bm $^7$

Am $^7$  Bm $^7$  C $\Delta$  $^7$  Bm $^7$  Am $^7$  Bm $^7$  C $\Delta$  $^7$  Am $^7$

Bm $^7$

FORM: Am $^7$  Bm $^7$  Am $^7$

16 BARS 16 BARS 8 BARS

**B $\flat$**

194.

# ***MI BOJ A SAMBA***

Samba

GARY APRILE

F  $\Delta$  7

E $\flat$   $\Delta$  7

F  $\Delta$  7

E $\flat$   $\Delta$  7



F  $\Delta$  7

E $\flat$   $\Delta$  7

C m7

F 7



E  $\Delta$  7

D  $\Delta$  7

E  $\Delta$  7

D  $\Delta$  7



A m7

D 7

G# m7 C# 7

G m7

C 7



F  $\Delta$  7

E $\flat$   $\Delta$  7

F  $\Delta$  7

E $\flat$   $\Delta$  7



F  $\Delta$  7

E $\flat$   $\Delta$  7

C m7

F 7

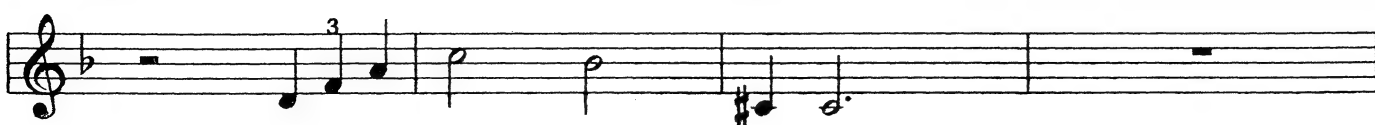
F# m7

B 7



B $\flat$   $\Delta$  7

E $\flat$  7



B $\flat$

195.

MI BOJA SAMBA (P. 2)

Am<sup>7</sup> 3 D<sup>7</sup> $\flat$ 9

Gm<sup>7</sup> 3 F $\sharp$ 7 3

E $\flat$ 7

# B $\flat$

196.

## MIDNIGHT SUN

LIONEL HAMPTON

SONNY BURKE

JOHNNY MERCER

Ballad

Chord progression for *Midnight Sun* (Ballad):

Chords: D  $\Delta$  7, A + 7, D  $\Delta$  7, D m 7, G 9 # 11, C  $\Delta$  7, G + 7, C  $\Delta$  7, C m 7, F 9 # 11, B  $\flat$   $\Delta$  7, F + 7, B  $\flat$   $\Delta$  7, B  $\flat$  m 7, E  $\flat$  9 # 11, A 7 # 9, F # m 7, F 7, E m 7, A 7, D  $\Delta$  7, A + 7, D  $\Delta$  7, D m 7, G 9 # 11, C  $\Delta$  7, G + 7, C  $\Delta$  7, C m 7, F 9 # 11, B  $\flat$   $\Delta$  7, F + 7.

# B $\flat$

197.

## MIDNIGHT SUN (P. 2)

Chord progression for the second page of "Midnight Sun" (P. 2) in B $\flat$  major. The progression is written across seven staves of music.

Chords and their positions:

- Staff 1: B $\flat$   $\Delta$  7, B $\flat$  m7, E $\flat$  9 #11, A 7 #9
- Staff 2: D  $\Delta$  7, G# m7, C# 7 b9, F#  $\Delta$  7, F# m7, B 7
- Staff 3: E  $\Delta$  7, E m7, A 7
- Staff 4: D  $\frac{6}{9}$ , F 7, E m7, E $\flat$  7 #9, D  $\Delta$  7, A + 7, D  $\Delta$  7
- Staff 5: D m7, G 9 #11, C  $\Delta$  7, G + 7, C  $\Delta$  7
- Staff 6: C m7, F 9 #11, B $\flat$  m  $\Delta$  7, F + 7, B $\flat$   $\Delta$  7
- Staff 7: B $\flat$  m7, E $\flat$  9 #11, A 7 #9, D  $\Delta$  7



**B $\flat$** 

198.

# MOMENT TO MOMENT

JOHNNY MERCER  
HENRY MANCINI

Rock Ballad

B m7 G/B B m6 E m7

B m7 B m7/A G# m7 b5 G 7 F# 9 sus 4 F# 7 b9

B m7 G/B B m6 G m7

D Δ 7 A 7 F# m7 b5 B 7

E m7 C# m7 b5 F# 7 B m7 B m7/A

G# m7 b5 G 7 F# 9 sus 4 F# 7 b9

B m7 G/B B m6 G m7

D Δ 7 A 7 F# m7 b5 B 7

E m7 A 7 D 6 9



B $\flat$

# MOONLIGHT IN VERMONT

199.

JOHN BLACKBURN

KARL SUESSDORF

Ballad

F $\Delta$ 7 Dm7 Gm7 C7 F $\Delta$ 7 Dm7 E $\flat$ 9#11

Gm7 C7 sus 4 F $\flat$ 9 F $\Delta$ 7 Dm7 Gm7 C7

F $\Delta$ 7 Dm7 E $\flat$ 9#11 Gm7 C7 sus 4 F $\flat$ 9

Bm7 E7 C#m7 C9 Bm7 E7#9

A $\Delta$ 7 Cm7 F7 Dm7 C#9 Cm7 F7

B $\flat$  $\Delta$ 7 C+7 $\flat$ 9 F $\Delta$ 7 Dm7 Gm7 C7 F $\Delta$ 7 Dm7 E $\flat$ 9#11

Gm7 C7 sus 4 F $\flat$ 9 G7#11 C7 sus 4 F#9 F $\Delta$ 7

**B $\flat$**

200.

# THE MONSTER AND THE FLOWER

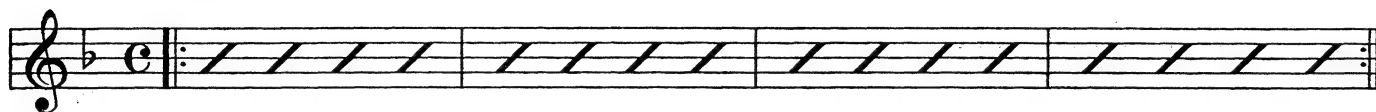
Samba

CLAUDIO RODITI

INTRO  $F\frac{6}{9}$

$C7\text{ sus }4$

$C7$



**A**

$F\frac{6}{9}$

$C7\text{ sus }4$

$C7$



$F\frac{6}{9}$

$Cm7$

$F7$



$A+7$

$A7\flat9$

$D7$

$D+7$



1.  $Dm7$

$G7$

$Gm7$

$C7$



2.  $Gm7$

$C7$

$Am7$

$D7$



$Gm7$

$C7$

**B**

$B\flat m7/E\flat$



$A\flat\Delta7/E\flat$

$B\flat m7/E\flat$



**Bb**

201.

**MONSTER...FLOWER (P. 2)**

$A\flat\Delta 7/E\flat$   $C m7\flat 5$   $F 7\flat 9$   
 $B\flat m7$   $B\flat m7/A\flat$   $G m7$   $C 7$   
 $A m7$   $D 7$   $G m7$  1.  $C 7$   
 2.  $C 7$   $F \Delta 7$   $C 7 \text{ sus } 4$

**SOLOS: A A B B**

B♭ m7♭5      B♭ m9      A m7      A♭°7  
 G m7      C 7      UNISON      F 9

B $\flat$

202.

# MOON AND SAND

Latin

ALEC WILDER

The musical score is written in G major (one sharp) and 4/4 time. It consists of six staves of music. The first five staves each begin with a double bar line and a repeat sign. The chords and melodic notes are as follows:

- Staff 1: Chords: E m7, C  $\Delta$  7, B $\flat$   $\Delta$  7. Melody: G4 (half), A4-B4 (quarter), A4-G4 (quarter), F#4 (half).
- Staff 2: Chords: F  $\Delta$  7, B $\flat$   $\Delta$  7, B m7 $\flat$ 5, E 7 $\flat$ 9. Melody: F#4 (half), G4-A4 (quarter), B4-A4 (quarter), G4 (half).
- Staff 3: Chords: A m7, D 7, G  $\natural$  8. Melody: A4 (half), B4-A4 (quarter), G4-F#4 (quarter), E4 (half).
- Staff 4: Chords: C# m7 $\flat$ 5, F# 7 $\flat$ 9, C 7#11, B 7 $\flat$ 9. Melody: F#4 (half), G4-A4 (quarter), B4-A4 (quarter), G4 (half).
- Staff 5: Chords: E m7, E m7/A, A 7, D m7, G 7. Melody: E4 (half), F#4-G4 (quarter), A4-B4 (quarter), A4-G4 (quarter), F#4 (half).
- Staff 6: Chords: C  $\Delta$  7, F 7, F# m7 $\flat$ 5, B 7 $\flat$ 9. Melody: F#4 (half), G4-A4 (quarter), B4-A4 (quarter), G4 (half).

# B $\flat$

203.

## MOON AND SAND (P. 2)

Em<sup>7</sup> C $\Delta$ <sup>7</sup> B $\flat$  $\Delta$ <sup>7</sup>

F $\Delta$ <sup>7</sup> B $\flat$  $\Delta$ <sup>7</sup> B m<sup>7</sup> $\flat$ <sup>5</sup> E 7 $\flat$ <sup>9</sup>

A m<sup>7</sup> D<sup>7</sup> D<sup>7</sup>/C B m<sup>7</sup> E<sup>7</sup>  $\Phi$

A m<sup>7</sup> B<sup>7</sup> sus  $\flat$ <sup>9</sup> B 7 $\flat$ <sup>9</sup> E m<sup>7</sup> F $\Delta$ <sup>7</sup> E m<sup>7</sup> F $\Delta$ <sup>7</sup>

$\Phi$  A m<sup>7</sup> B 7 $\flat$ <sup>9</sup> B $\flat$  7 $\sharp$ <sup>11</sup> A<sup>7</sup> A<sup>7</sup>/G

F $\sharp$  m<sup>7</sup> $\flat$ <sup>5</sup> B<sup>7</sup> sus 4 B 7 $\flat$ <sup>9</sup> E m<sup>6</sup><sub>9</sub>

**B $\flat$**   
204.

# ***MOUNTAIN GREENERY***

LORENZ HART  
RICHARD RODGERS

Medium Swing

The musical score for "Mountain Greenery" is written in B-flat major (two sharps: F# and C#) and 4/4 time. The tempo is marked "Medium Swing". The score consists of eight staves of music, each with a treble clef and a key signature of two sharps. The chords are indicated by symbols above the notes.

**Staff 1:** D $\frac{6}{9}$  B m $^7$  E m $^7$  A $^7$  D $\frac{6}{9}$  B m $^7$  E m $^7$  A $^7$

**Staff 2:** D $\frac{6}{9}$  B m $^7$  E $^7$  E m $^7$  A $^7$

**Staff 3:** D $\frac{6}{9}$  B m $^7$  E m $^7$  A $^7$  D $\frac{6}{9}$  B m $^7$  E m $^7$  A $^7$

**Staff 4:** D $\frac{6}{9}$  B m $^7$  E $^7$  E m $^7$  A m $^7$  D $^7$

**Staff 5:** G  $\Delta^7$  E m $^7$  A m $^7$  D $^7$  G  $\Delta^7$  E m $^7$  A m $^7$  D $^7$

**Staff 6:** B m $^7$  E $^7$  E m $^7$  A $^7$

**Staff 7:** D $\frac{6}{9}$  B m $^7$  E m $^7$  A $^7$  D $\frac{6}{9}$  B m $^7$  E m $^7$  A $^7$

**Staff 8:** D $\frac{6}{9}$  B m $^7$  E $^7$  A $^7$  D $\frac{6}{9}$

B $\flat$

# MUEZZIN'

205.

Medium

PEPPER ADAMS

**LATIN**  $G m_9^6$   $B\flat m_7$

$E\flat_7$   $B m_7$  1.  $E_7$   $A \Delta_7$

$A m_7^b5$   $D_7^b9$  2.  $E_7$   $A \Delta_7$  **BREAK (Swing)**

$E m_7$   $A_7$   $D \Delta_7$   $D m_7$   $G_7$

$C \Delta_7$   $B m_7$   $E_7^b9$   $A m_7^b5$   $D_7^b9$  **LATIN**

$G m_9^6$   $B\flat m_7$   $E\flat_7$

$B m_7$   $E_7$   $\Phi$   $A \Delta_7$  **SOLO BREAK**

$\Phi$  **ALL SOLOS SWING**  $A \Delta_7$   $\Lambda$

B $\flat$

206.

# MY MAN'S GONE NOW

DuBOSE HEYWARD  
IRA GERSHWIN  
GEORGE GERSHWIN

Ballad

E m7

E (add 9-no 3rd)

E 7 $\sharp$ 9

B 13/E

E m7

E (add 9-no 3rd)

E 7 $\sharp$ 9

B 13/E

E 7 $\sharp$ 9

C  $\Delta$ 7

A 7

G 7

F 7

E m7

E

E 7

E m7

C $\sharp$ 7 $\flat$ 9

F $\sharp$ 7 $\sharp$ 11

B m7

B 7

B $\flat$ 7

E $\flat$  $\Delta$ 7

B 7

E m7

C $\sharp$ 7

F $\sharp$ m7

G 6

A m7

A $\sharp$  $\circ$ 7

B m7

B $\flat$ 7

E $\flat$  $\Delta$ 7



# B $\flat$

207.

## MY MAN'S GONE NOW (P.2)

The musical score is written in B-flat major (one sharp, F#) and consists of seven staves. The chords and melodic lines are as follows:

- Staff 1: B $^7$ , E m $^7$ , C $^{\sharp 7}$ , F $^{\sharp}m^7$
- Staff 2: A m $^7\flat^5$ , A $\flat\Delta^7$  G + $^7$ , C $^{\flat 6}_9$ , A m $^7\flat^5$ , D + $^7\flat^9$ , G $^{\flat 6}_9$
- Staff 3: F $^{\sharp}m^7\flat^5$ , B + $^7$ , E m $^7$ , E $^7\sharp^{11}$ , E m $^7$ , C $^{\sharp 7\flat^9}$ , F $^{\sharp 7\flat^9}$
- Staff 4: B m $^7$ , B $^7$ , E m $^7$ , E (add 9-no 3rd), E $^7\sharp^9$
- Staff 5: B $^{13}/E$ , E $^7\sharp^9$ , C $\Delta^7$ , A $^7$ , G $^7$ , F $^7$
- Staff 6: E m $^7$ , B $^7$ , E $^7$ , B $^7$
- Staff 7: E m $^7$ , B $^7$ , E $^7$ , F $^{\sharp}m^7\flat^5$ , B + $^7\flat^9$ , E m $^7$

**B $\flat$**

208.

# MY HEART STOOD STILL

LORENZ HART  
RICHARD RODGERS

Medium Swing

Chord progression for the melody:

**Line 1:** G  $\Delta$ 7 E m7 A m7 D7 G  $\Delta$ 7 E m7 A m7 D7

**Line 2:** B m7 E 7 $\flat$ 9 A m7 D7 G  $\Delta$ 7 E m7 A m7 D7

**Line 3:** G  $\Delta$ 7 E m7 A m7 D7 G  $\Delta$ 7 E m7 A m7 D7

**Line 4:** B m7 E 7 $\flat$ 9 A m7 D7 G  $\flat$ 6

**Line 5:** G m7 C7 A 7 $\sharp$ 9 B $\flat$ /D D  $\Delta$ 7

**Line 6:** E m7 $\flat$ 5 A7 E $\flat$ 7 D7

**Line 7:** G  $\Delta$ 7 E m7 A m7 D7 G  $\Delta$ 7 B+7 C7 F7

**Line 8:** G/D E m7 A m7 D7 G  $\flat$ 6

B $\flat$

# NEAL'S BLUES

209.

NEAL CREQUE

BOB FRASER

Swing

D<sup>7</sup> D<sup>7</sup>/F $\sharp$  G<sup>7</sup> C $\sharp$ <sup>7</sup> D<sup>7</sup> A m<sup>7</sup> D m<sup>7</sup> G $\sharp$ <sup>7</sup>

G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> G<sup>7</sup> D<sup>7</sup> A m<sup>7</sup> D<sup>7</sup>

A<sup>-7</sup> G<sup>7</sup> D<sup>7</sup> (A m<sup>7</sup>) D<sup>7</sup>

B $\flat$

210.

# NEVER LET ME GO

JAY LIVINGSTON

Ballad

RAY EVANS

Chord progression for the song "Never Let Me Go" by Jay Livingston and Ray Evans. The key signature is B $\flat$  major (indicated by the B $\flat$  symbol at the top left). The tempo is 210. The style is Ballad.

The music is written in treble clef with a common time signature (C). The chords are indicated above the staff, and the melody is written below the staff. The progression consists of 16 measures, grouped into four systems of four measures each. The chords are: A m7, D 9 sus 4, D 9, G m7, C 9 sus 4, C 9, F 6, B m7, E 7, E $\flat$   $\Delta$  7, A m7, D 7, D m7, G 7  $\flat$  9, C m  $\Delta$  7, F 7, B $\flat$   $\Delta$  7, E m 7  $\flat$  5, A 7  $\flat$  9, D  $\Delta$  7, B m7, F 7, E 7, A m7, D 9 sus 4, D 9, G m7, C 9 sus 4, C 9, F 6, B m7, E 7, A m, A m  $\Delta$  7, D 7, D m7, A $\flat$  7  $\sharp$  11, G 7, F m/G, C 6.



Chord progression:

A m7 D 9 sus 4 D 9 G m7 C 9 sus 4 C 9

F 6 B m7 E 7 E $\flat$   $\Delta$  7 A m7 D 7

D m7 G 7  $\flat$  9 C m  $\Delta$  7 F 7

B $\flat$   $\Delta$  7 E m 7  $\flat$  5 A 7  $\flat$  9 D  $\Delta$  7 B m7 F 7 E 7

A m7 D 9 sus 4 D 9 G m7 C 9 sus 4 C 9

F 6 B m7 E 7 A m A m  $\Delta$  7 D 7

D m7 A $\flat$  7  $\sharp$  11 G 7 F m/G C 6

B $\flat$

211.

# NICE 'N EASY

LEW SPENCE  
ALAN BERGMAN  
MARILYN KEITH

Easy Swing

The musical score for "Nice 'N Easy" is written in B-flat major (two sharps: F# and C#) and 4/4 time. It consists of ten staves of music, each with a key signature of two sharps. The tempo/style is marked "Easy Swing". The chords are indicated above the notes on each staff. The progression of chords across the staves is as follows:

- Staff 1: D  $\Delta$  7, D  $\Delta$  7  $\sharp$  5, D 6, D 7
- Staff 2: E m 7, B 7, E m 7, A 7
- Staff 3: D  $\Delta$  7, D  $\Delta$  7  $\sharp$  5, D 6, D 7
- Staff 4: E m 7, B 7, E m 7, C  $\sharp$  m 7  $\flat$  5, F  $\sharp$  7
- Staff 5: B m 7, D + / A  $\sharp$ , D / A, G  $\Delta$  7, F  $\sharp$  m 7
- Staff 6: F  $\sharp$  m 7  $\flat$  5, B 7, B + 7, B  $\flat$  7  $\sharp$  11, A 7 sus 4, A 7
- Staff 7: D  $\Delta$  7, D  $\Delta$  7  $\sharp$  5, D 6, D 7
- Staff 8: G  $\Delta$  7, F  $\sharp$  7, B m, B m 7, E 7, F  $\circ$  7
- Staff 9: F  $\sharp$  m 7, B m 7, E m 7, A 7, D  $\flat$  9

B $\flat$

2/2.

# THE NIGHT WE CALLED IT A DAY

Ballad

THOMAS ADAIR

MATT DENNIS

Chord progression for "The Night We Called It A Day":

Chords: B m7 $\flat$ 5/E, B $\flat$ /E, A  $\Delta$ 7, G# m7, C# +7, F# m7, F# m7/E, D# m7 $\flat$ 5, D7, C# m7, C7, B m7, B $\flat$ 7#11, A  $\Delta$ 7, B m7 $\flat$ 5/E, B $\flat$ /E, A  $\Delta$ 7, G# m7, C# +7, F# m7, D# m7 $\flat$ 5, D7, C# m7, C7, B m7, B $\flat$ 7#11, A  $\Delta$ 7, G  $\Delta$ 7/A, G m/A, A  $\Delta$ 7, D  $\Delta$ 7, B m7 $\flat$ 5/E, B $\flat$ /E, A  $\Delta$ 7, G# m7 $\flat$ 5/C# +7, F# m7, F# m7/E, D# m7 $\flat$ 5, D7, C# m7, C7, B m7 $\flat$ 5/E, B $\flat$ /E, A  $\Delta$ 7, G# m7, C# +7, F# m7, F# m7, F# m7/E, D# m7 $\flat$ 5, D m7, C# m7, C7, B m7, E7, A  $\Delta$ 7.

**B $\flat$** 

# A NIGHTINGALE SANG IN BERKELEY SQUARE

2/3.

ERIC MASCHWITZ  
MANNING SHERWIN

Ballad

F $\Delta$ 7 Dm7 Am7 F7 B $\flat$  $\Delta$ 7 A7

Dm7 E $\flat$ 9sus4 F $\Delta$ 7 B $\flat$  $\Delta$ 7 Am7 B $\flat$ m7 E $\flat$ 9 A+7 Dm7

C $\sharp$ 9 C7 1. F $\flat$ 9 Dm7 Gm7 C7 2. F $\flat$ 9 Bm7 $\flat$ 5 E7

A $\Delta$ 7 F $\sharp$ m7 Bm7 E7 C $\sharp$ m7 C $\circ$ 7

Bm7 E7 A $\Delta$ 7 F $\sharp$ m7 Bm7 E7

C $\sharp$ m7 F $\sharp$ m7 Gm7 C7 F $\Delta$ 7 Dm7

Am7 F7 B $\flat$  $\Delta$ 7 A7 Dm7 E $\flat$ 9sus4

F $\Delta$ 7 B $\flat$  $\Delta$ 7 Am7 B $\flat$ m7 E $\flat$ 9 A+7 Dm7

C $\sharp$ 9 C7 F $\flat$ 9

3 3

B $\flat$

2/4.

# NOBODY ELSE BUT ME

OSCAR HAMMERSTEIN  
JEROME KERN

Medium Swing

Chords:  $F\Delta 7$   $B\flat 7$   $A m 7$   $D 7$   $G m 7$   $D + 7$

Chords:  $G m 7$   $C 7$   $G m 7$   $C 7$   $F\sharp m 7$   $B 7$   $E\Delta 7$

Chords:  $B m 7$   $E 7$   $A\Delta 7$   $A\sharp^{\circ} 7$   $E/B$   $G\sharp 7/C$   $C\sharp m 7$   $E 7/B$

Chords:  $A m 7$   $D 7$   $G m 7$   $C 7$

Chords:  $F\Delta 7$   $B\flat 7$   $A m 7$   $D 7$   $G m 7$   $D + 7$   $G m 7$   $C 7$

Chords:  $G m 7$   $C 7$   $C m 7$   $F 7\flat 9$   $C m 7$   $F 7$

Chords:  $B\flat\Delta 7$   $E\flat 7$   $A m 7$   $D 7$

Chords:  $G m 7$   $C 7$   $A m 7$   $D 7$   $G m 7$   $C 7$   $A m 7$   $D 7$

Chords:  $G 7\flat 9$   $C 7$   $F\sharp$



**B $\flat$** 

# ***NOW HE BEATS THE DRUM - NOW HE STOPS***

215.

Med. Up Swing

CHICK COREA

Chord progression and musical notation for "Now He Beats the Drum - Now He Stops" by Chick Corea. The score is in B $\flat$  major, 4/4 time, and Med. Up Swing.

Measures 1-16:

- Measure 1: F m $\flat$  $\flat$ 6
- Measure 2: D m $\flat$  $\flat$ 7 (3)
- Measure 3: A $\flat$ 7
- Measure 4: D m $\flat$  $\flat$ 6
- Measure 5: A/B
- Measure 6: E $\flat$ 7 $\sharp$ 9
- Measure 7: F $\sharp$ m $\flat$ 7
- Measure 8: D m $\flat$  $\flat$ 7
- Measure 9: C m $\flat$ 7
- Measure 10: A m $\flat$ 7
- Measure 11: A $\flat$  m $\flat$ 7
- Measure 12: G m $\flat$ 7
- Measure 13: C $\flat$ 7
- Measure 14: F/G
- Measure 15: E $\flat$ /F
- Measure 16: F/G

Solo section (Measures 17-20):

- Measure 17: C $\sharp$ /D
- Measure 18: B/C $\sharp$
- Measure 19: C $\sharp$ /D $\sharp$
- Measure 20: B/C $\sharp$

Measures 21-32:

- Measure 21: F m $\flat$ 7 $\flat$ 5
- Measure 22: A $\flat$ 7
- Measure 23: D m
- Measure 24: A+7
- Measure 25: D m $\flat$  $\flat$ 6
- Measure 26: A/B
- Measure 27: E $\flat$ 7 $\sharp$ 9
- Measure 28: C $\sharp$ m $\flat$ 7
- Measure 29: D m $\flat$  $\flat$ 7
- Measure 30: C m $\flat$ 7
- Measure 31: A m $\flat$ 7
- Measure 32: A $\flat$  m $\flat$ 7
- Measure 33: G m $\flat$ 7
- Measure 34: C $\flat$ 7 $\flat$ 9
- Measure 35: F $\flat$ 7 $\sharp$ 9
- Measure 36: E $\flat$ 7 $\sharp$ 9
- Measure 37: E $\flat$ 7 $\sharp$ 9
- Measure 38: D $\flat$ 7 $\sharp$ 9

Solo section (Measures 39-42):

- Measure 39: Solo B $\flat$  $\flat$ 6
- Measure 40: E $\flat$ 7 sus 4
- Measure 41: F $\flat$ 6
- Measure 42: G $\flat$ 7
- Measure 43: G m $\flat$ 7
- Measure 44: C $\flat$ 7
- Measure 45: B $\flat$ 7
- Measure 46: A+7

B $\flat$

216.

\* ***NOW HE SINGS;  
NOW HE SOBS***

CHECK CORRA

In One

LAST X  
ONLY



• From Chick's Lead Sheet

B $\flat$

# NUMBER 6

2/7.

Medium Swing

LAWRENCE WILLIAMS

The musical score for "NUMBER 6" by Lawrence Williams is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked "Medium Swing". The score consists of ten staves of music, each with various chord annotations above the notes. The chords are as follows:

- Staff 1: D  $\Delta$  7, F 7
- Staff 2: B m 7, F# + 7 # 9, B m 7, F# + 7 # 9
- Staff 3: F 7, B $\flat$  m 7, E $\flat$  7
- Staff 4: A $\flat$  7, E $\flat$  7, D 7, C# 7, C 7
- Staff 5: F  $\Delta$  7, C 7 # 11, F#  $\Delta$  7 # 11, C 7 # 11, F  $\Delta$  7
- Staff 6: B $\flat$  m 7, E $\flat$  7, A $\flat$   $\Delta$  7, A 7
- Staff 7: D m 7, G 7
- Staff 8: C m 7, F 7
- Staff 9: B $\flat$  m 7, A  $\Delta$  7 # 11, F# m 7
- Staff 10: B m 7, F# + 7, B m 7

B $\flat$

218.

# OLD FOLKS

ERIC BLAU  
MORT SHUMAN  
JACQUE BREL

Ballad

The musical score for "Old Folks" is written in B-flat major (one flat) and 4/4 time. It consists of ten staves of music. The chords for each staff are as follows:

- Staff 1: F $\sharp$ m7 $\flat$ 5, B+7, Em7, E $\flat$ 7, Dm7, G7, C $\Delta$ 7, F7
- Staff 2: Bm7, E7 $\flat$ 9, Am7, D7, F7 $\sharp$ 11, E7 $\flat$ 9, A7
- Staff 3: Am7, D7, Gm7, C7, F $\sharp$ m7 $\flat$ 5, B+7, Em7, E $\flat$ 7, Dm7, G7
- Staff 4: C $\Delta$ 7, F7, Bm7, E7 $\flat$ 9, Am7, D7, F7 $\sharp$ 11, E7 $\flat$ 9
- Staff 5: A7, D7, G $\flat$ , G $\Delta$ 7, C/D, Dm7, G7
- Staff 6: C $\Delta$ 7, F7, G $\Delta$ 7, C $\sharp$ 7 $\sharp$ 11, C $\Delta$ 7, F7
- Staff 7: A7, Am7, D7, Gm7, C7, F $\sharp$ m7 $\flat$ 5, B+7
- Staff 8: Em7, E $\flat$ 7, Dm7, G7, C $\Delta$ 7, F7, Bm7, E7 $\flat$ 9
- Staff 9: Am7, D7, F7 $\sharp$ 11, E7 $\flat$ 9, A7, D7, G $\flat$
- Staff 10: (No chords explicitly written, but continues the melodic line)

The score includes various musical notations such as eighth notes, quarter notes, and rests. A triplet of eighth notes is marked with a '3' over it in the sixth staff.

**B $\flat$** 

# ON A CLEAR DAY

219.

ALAN J. LERNER

BURTON LANE

Medium Swing

Chord progression for "ON A CLEAR DAY" (Medium Swing):

Chords:  $A \Delta 7$ ,  $D 7 \sharp 11$ ,  $A \Delta 7$ ,  $C \sharp m 7$ ,  $F \sharp 7$ ,  $B m 7$ ,  $D m \Delta 7$ ,  $G 7 \sharp 11$ ,  $C \sharp m 7$ ,  $C \circ 7$ ,  $B m 7$ ,  $(F \sharp 7 \flat 9)$ ,  $A \sharp \circ 7$ ,  $B m 7$ ,  $E 7$ ,  $E m 7$ ,  $A 7$ ,  $E m 7$ ,  $A 7 \text{ sus } 4$ ,  $A 7$ ,  $D \Delta 7$ ,  $B 7$ ,  $B m 7$ ,  $E 7$ ,  $A \circ 7$ ,  $A \Delta 7$ ,  $C \sharp m 7$ ,  $F \sharp 7 \flat 9$ ,  $B m 7$ ,  $C \sharp m 7$ ,  $D \Delta 7$ ,  $C \sharp m 7$ ,  $B m 7$ ,  $C \sharp m 7$ ,  $D \Delta 7$ ,  $C \sharp m 7$ ,  $E 9 \text{ sus } 4$ ,  $E 9$ ,  $A 6$ .

B $\flat$

220.

# ON THE SLY

TRIBUTE TO FATS WALLER

Med. Swing

CHUCK ISRAELS

NTRO

G $\sharp$ m7 $\flat$ 5 Gm6 F $\sharp$ m7 B7 Em7 A7 $\flat$ 9 D $\flat$ 9 A7 $\flat$ 9

D $\flat$ 9 G $\Delta$ 7 C7

D $\flat$ 9 Bm7 $\flat$ 5 E7 A7

D $\flat$ 9 Am7 D7 G $\Delta$ 7 C7

D $\Delta$ 7 C $\sharp$ 7 C7 B7 Em7 A7 $\flat$ 9 D $\flat$ 9

Am7 B $\flat$ 7 A7 D+7 G $\flat$ 9

E7 Em7 F $\sharp$ 7 G $\flat$ 9 A7

D $\flat$ 9 G $\Delta$ 7 C7

# B $\flat$

221.

## ON THE SLY (P. 2)

Chords and dynamics for the first system:

- Staff 1: D $\Delta$ 7, B m7 $\flat$ 5, E7, A7,  $\Delta$
- Staff 2: D $\Delta$ 7,  $\Delta$ , A m7, D7,  $\Delta$ , G $\Delta$ 7, C7,  $\Delta$ ,  $\Phi$
- Staff 3: D $\Delta$ 7, C $\sharp$ 7, C7, B7, E m7, A7, D $\Delta$ 7

Chords and dynamics for the second system:

- Staff 4:  $\Phi$ , D $\Delta$ 7,  $\Delta$ , C $\sharp$ 7,  $\Delta$ , C7, B+7,  $\Delta$ , E7, C7,  $\Delta$
- Staff 5: F $\sharp$  m7, B7, E m7, A7, G m7, F $\sharp$  m7, B7 $\flat$ 9, E m7, C7
- Staff 6: G $\sharp$  m7 $\flat$ 5, G m6, F $\sharp$  m7, F7, E m7, A7 $\flat$ 9, E m7, A7 sus 4, 3
- Staff 7: E m7, A7 $\flat$ 9, D $\Delta$ 7, F7, F $\sharp$ 7, G7, G $\sharp$ 7, A7, B $\flat$ 7

Dynamics for the second system:

- Staff 7: *p*, *f*, *p*, *f*, *p*, *f*

**B $\flat$**

222.

# ON THE STREET WHERE YOU LIVE

ALAN LERNER  
FREDERICK LOEWE

Medium Swing

C $\Delta$ 7      D m7    G7      C $\Delta$ 7    A m7

D m7    G7 sus 4    C $\Delta$ 7    F7 $\sharp$ 11    E m7    E $\flat$ 7    D m7

G7      D m7      B $\flat$ 7 $\sharp$ 11      C $\flat$ 9

A m7      D m7      1. G7      E m7    A7

D m7    G7 sus 4    2. G7      C $\flat$ 9

B m7      E7      F $\Delta$ 7

F m6      B $\flat$ 7      C $\flat$ 9



# B $\flat$

223.

## ON THE STREET... (P. 2)

The musical score is written in B $\flat$  major and 2/2 time. It consists of six staves of music. The chords and melodic lines are as follows:

- Staff 1:  $A\flat 7$ ,  $F\sharp m 7$  (with a triplet of eighth notes),  $B 7 \text{ sus } 4$ ,  $B 7$ .
- Staff 2:  $E \Delta 7$ ,  $A 7$ ,  $D m 7$ ,  $G 7$ .
- Staff 3:  $C \Delta 7$ ,  $D m 7$ ,  $G 7$ ,  $C \Delta 7$ ,  $A m 7$ ,  $D m 7$ ,  $G 7 \text{ sus } 4$ .
- Staff 4:  $C \Delta 7$ ,  $F 7 \sharp 11$ ,  $E m 7$ ,  $E\flat \circ 7$ ,  $D m 7$ ,  $G 7$ .
- Staff 5:  $D m 7$ ,  $B\flat 7 \sharp 11$ ,  $C \overset{6}{9}$ ,  $A m 7$ .
- Staff 6:  $D 7$ ,  $G 7$ ,  $C \overset{6}{9}$ .

B $\flat$

224.

# ONLY YOU KNOW

CHIP STEPHENS

CM Latin **A** D  $\Delta$  7 $\sharp$ 11/C $\sharp$

C $\sharp$ m7 1. D  $\Delta$  7 $\sharp$ 11/C $\sharp$  C $\sharp$ m7 D  $\Delta$  7 $\sharp$ 11/C $\sharp$  2. D  $\Delta$  7 $\sharp$ 11/C $\sharp$  C $\sharp$ m7

REAK **B** D  $\Delta$  7 $\sharp$ 11/C $\sharp$  G  $\Delta$  7 $\sharp$ 11 G $\sharp$ m7 C $\sharp$ 7 $\sharp$ 9 Fm7 B $\flat$ 7 $\flat$ 9

E $\flat$   $\Delta$  7 $\sharp$ 5 E $\flat$ 6 E m7 $\flat$ 5 A7  $\flat$ 9  $\sharp$ 11 B $\flat$   $\Delta$  7

B m7 $\flat$ 5 E7 $\flat$ 9 A  $\Delta$  7 G $\sharp$ m7 G  $\Delta$  7 $\sharp$ 11

UNK F $\sharp$ m7 F  $\Delta$  7 B $\flat$   $\Delta$  7 B m7 $\flat$ 5 F7

# B $\flat$

225.

## ONLY YOU KNOW (P.2)

LATIN

BREAK

The musical score is written in B-flat major (two sharps: F# and C#) and consists of three staves of music. The first staff is labeled 'LATIN' and the second staff is labeled 'BREAK'. The score includes various chords and a 4-times repeat section.

**Chords and Notation:**

- Staff 1: E 7 $\flat$ 9, A m7, G# 7#9
- Staff 2: C# m7, C# m7/B, B $\flat$  m7 $\flat$ 5, A  $\Delta$  7#11
- Staff 3: G# 7 sus 4, G# 7#9, C# m7, D  $\Delta$  7#11

**Repeat Section:** The third staff ends with a double bar line and a repeat sign. Below the staff, it says '4 TIMES' and 'TO' followed by a box containing the letter 'B'.

B $\flat$

226.

# OUT OF THIS WORLD

JOHNNY MERCER  
HAROLD ARLEN

Latin or Med. Swing

The musical score is written for a single melodic line in B-flat major. It consists of 10 staves of music. The key signature has two flats (B-flat and E-flat). The tempo/style is 'Latin or Med. Swing'. The score includes various chords and melodic lines with triplets and slurs.

Chords and melodic lines (Staff 1):

- Staff 1: C m, A $\flat$ /C, C m<sup>6</sup>, A $\flat$ /C

Chords and melodic lines (Staff 2):

- Staff 2: C m, A $\flat$ /C, C m<sup>6</sup>, C m<sup>7</sup>

Chords and melodic lines (Staff 3):

- Staff 3: F m<sup>7</sup>, B $\flat$ <sup>7</sup>, C $\sharp$ <sup>7</sup>, C +<sup>7</sup>

Chords and melodic lines (Staff 4):

- Staff 4: F  $\Delta$ <sup>7</sup>, F $\sharp$ <sup>o</sup><sup>7</sup>, G m<sup>7</sup>, C +<sup>7</sup>

Chords and melodic lines (Staff 5):

- Staff 5: C m, A $\flat$ /C, C m<sup>6</sup>, A $\flat$ /C

Chords and melodic lines (Staff 6):

- Staff 6: C m, A $\flat$ /C, C m<sup>6</sup>, C m<sup>7</sup>

Chords and melodic lines (Staff 7):

- Staff 7: F m<sup>7</sup>, B $\flat$ <sup>7</sup>, C $\sharp$ <sup>7</sup>, C +<sup>7</sup>

Chords and melodic lines (Staff 8):

- Staff 8: F  $\Delta$ <sup>7</sup>, F $\sharp$ <sup>o</sup><sup>7</sup>, G m<sup>7</sup>, C +<sup>7</sup>

Chords and melodic lines (Staff 9):

- Staff 9: F $\sharp$ <sup>6</sup>, A +<sup>7</sup>

# B $\flat$

227.

## OUT OF THIS WORLD (P. 2)

Chord symbols and musical notation for the piece:

- Staff 1:  $Dm\Delta7$
- Staff 2:  $Dm\Delta7$ ,  $B\flat7\sharp11$ ,  $A7$
- Staff 3:  $Dm7$ ,  $B\flat/D$ ,  $Dm6$ ,  $B\flat/D$
- Staff 4:  $Dm9$ ,  $B\flat7\sharp11$ ,  $Em7\flat5$ ,  $A7$
- Staff 5:  $Cm$ ,  $A\flat/C$ ,  $Cm6$ ,  $A\flat/C$
- Staff 6:  $Cm$ ,  $A\flat/C$ ,  $Cm6$ ,  $Cm7$
- Staff 7:  $Fm7$ ,  $B\flat7$ ,  $C\sharp7$ ,  $C+7$
- Staff 8:  $F\Delta7$ ,  $F\sharp\circ7$ ,  $Gm7$ ,  $C+7$
- Staff 9:  $F6_9$

**B $\flat$**

228.

# OUR DELIGHT

Medium Swing

TADD DAMERON

Chord progression for **OUR DELIGHT** (Medium Swing):

Chords: C $\sharp$ 7 $\sharp$ 11, C13, F7 $\sharp$ 9, B $\flat$  $\Delta$ 7, G7, C7, Cm7, C $\sharp$  $\circ$ 7, B $\flat$ /D, C $\sharp$  $\circ$ 7, Cm7, F13, C $\sharp$ 7 $\sharp$ 11, C13, F7 $\sharp$ 9, B $\flat$  $\Delta$ 7, G7, C7, Cm7, C $\sharp$  $\circ$ 7, B $\flat$ /D, C $\sharp$  $\circ$ 7, F7sus4, B $\flat$  $\Delta$ 7, Fm7, B $\flat$ +7 $\flat$ 9, E $\flat$  $\Delta$ 7, E $\flat$ m7, A $\flat$ 7, Dm7, G7, C $\sharp$ m7, F $\sharp$ 7, F7, C $\sharp$ 7 $\sharp$ 11, C13, F7 $\sharp$ 9, B $\flat$  $\Delta$ 7, G7, C7, Cm7, C $\sharp$  $\circ$ 7, B $\flat$ /D, C $\sharp$  $\circ$ 7, F7sus4, B $\flat$  $\Delta$ 7.

B $\flat$

# OVER THE RAINBOW

229.

E. Y. HARBURG  
HAROLD ARLEN

Ballad

F $\Delta$ 7 Dm7 Am7 F7 B $\flat$  $\Delta$ 7 E7 Am7 D7

Gm7 E $\flat$ 7 F $\Delta$ 7 Am7 D7 Gm7 C7 1. F $\Delta$ 7 Gm7/C

2. F $\Delta$ 7 F $\Delta$ 7 Gm7 C7

Am7 D7 Gm7 C7 F $\Delta$ 7

Bm7 $\flat$ 5 E7 $\flat$ 9 Am7 D7 Gm7 C7 F $\Delta$ 7 Dm7

Am7 F7 B $\flat$  $\Delta$ 7 E7 Am7 D7

Gm7 E $\flat$ 7 F $\Delta$ 7 Am7 D7 Gm7 C7 F $\Delta$ 7

B $\flat$

230.

# OW!

Bright Bop

DIZZY GILLESPIE

Chords: G7, C $\Delta$ 7, Dm7, G7, C $\Delta$ 7, Dm7, G7, C $\Delta$ 7, Dm7, G7, A $\flat$ 7, G7, 1. C $\Delta$ 7, G7, 2. C $\Delta$ 7, E7, Bm7, E7, A7, 3, Em7, A7, D7, Am7, D7, G7, 3, Dm7, G7, C $\Delta$ 7, Dm7, G7, C $\Delta$ 7, C $\Delta$ 7, Dm7, G7, C $\Delta$ 7, Dm7, G7, A $\flat$ 7, G7, C $\Delta$ 7.



**B $\flat$** 

# THE PARTY'S OVER

231.

BETTY COMDEN  
ADOLPH GREEN  
JULIE STYNE

Medium Swing

Chord progression for "The Party's Over" (Medium Swing):

Measures 1-4: F  $\Delta$  7, G m7, C 7 sus 4, F  $\Delta$  7

Measures 5-8: G m7, C 7 sus 4, F  $\Delta$  7, G m7, A m7, B $\flat$   $\Delta$  7, C m7, F 7

Measures 9-12: B $\flat$   $\Delta$  7, B $\flat$  m6, E $\flat$  7, F  $\Delta$  7

Measures 13-16: E m7, A 7, D 7, G 7, C 7

Measures 17-20: F  $\Delta$  7, G m7, C 7 sus 4, F  $\Delta$  7

Measures 21-24: G m7, C 7 sus 4, F  $\Delta$  7, G m7, A m7, B $\flat$   $\Delta$  7, C m7, F 7

Measures 25-28: B $\flat$   $\Delta$  7, C 7, C +7, E $\flat$  7 #11, D 7

Measures 29-32: G m7, C 7, F  $\Delta$  7, D m7

Measures 33-36: G m7, C 7, F  $\Delta$  7

B $\flat$

232.

# PANHANDLE HOOK

Bright Swing

ERNIE KRIVDA

E m

(LAST X)

2

E m

E m

E m

C 7

B 7

C 7

B + 7 #9

E + 7 #9

# B $\flat$

233.

## PANHANDLE HOOK (P. 2)

A m7 D 7 C# m7 b5 F# +7 #9 F# m7 b5/B B 7 #9/F

E m F# +7 #9/C E 7/C F# +7 #9/C

E +7 #9/C B +7 #9 E +7 #9

(3 X) A m7 D 7 C# m7 b5 F# +7 #9 1.2. F# m7 b5/B B 7 #9/F

E m 3. F# m7 b5/B B 7 #9/F  $\Phi$  E m

B +7 #9

TACET ON SOLOS

$\Phi$  E m

B $\flat$

234.

# PASSPORT

Med. Up Bop

CHARLIE PARKER

C $\Delta$ 7    A m7    D m7    G7    C $\Delta$ 7

D m7    G7    G m7    C7    F $\Delta$ 7

1. C $\Delta$ 7    A7    D m7    G7    || 2. C $\Delta$ 7

E7    A7

A7    D7

G7    C $\Delta$ 7    A m7

D m7    G7    C $\Delta$ 7    D m7    G7

G m7    C7    F $\Delta$ 7    C $\Delta$ 7    A7    D m7    G7

**B $\flat$**

# ***PATZ BLUES***

(CRAZY BLUES)

235.

**Funk**

**PAT METHENY**

Chords: G7, Dm7, G7, Dm7, G7, Dm7, G7, C7, G/B, G7, C7, D+7, G7, F#7, F7, E7, Eb7, D7, G7, C7, G/B, B $\flat$ 7, Am7, D7 sus 4, G7.

B $\flat$

236.

# PEOPLE

BOB MERRILL

JULIE STYNE

Ballad

C $\Delta$ 7      Dm7   G7      C $\Delta$ 7      Dm7   G7 sus 4

C $\Delta$ 7<sub>3</sub>      Bm7      E7 $\sharp$ 9      B $\flat$ 13 $\sharp$ 11

Am $\Delta$ 7      D7 $\sharp$ 11      Am $\Delta$ 7      D7 $\sharp$ 11

Am7      D7 $\flat$ 9      G $\Delta$ 7      A/C $\sharp$       Cm6      G/B      B $\flat$ °7

Am7      D7 sus 4      D7      F $\sharp$ 7 G $\Delta$ 7      Dm7      G7

C $\Delta$ 7      Dm7   G7      C $\Delta$ 7      Dm7   G7 sus 4

# B $\flat$

237.

## PEOPLE (P. 2)

Chords and musical notation for the piece:

- Staff 1:  $C\Delta 7$  (with triplet),  $Gm7$ ,  $C7$
- Staff 2:  $F\Delta 7$ ,  $Dm7$ ,  $G7\text{ sus }4$ ,  $C\overset{6}{9}$ ,  $Gm7$ ,  $C7$
- Staff 3:  $F\Delta 7$ ,  $Dm7$ ,  $G7\text{ sus }4$ ,  $Am7$ ,  $D7$ ,  $G7$
- Staff 4:  $C$  (with triplet),  $Am7$ ,  $Dm7$ ,  $G7$ ,  $C\Delta 7$
- Staff 5:  $Gm7$ ,  $C7$ ,  $F\Delta 7$ ,  $B\flat 7\sharp 11$ ,  $B\flat 7\sharp 11/A\flat$
- Staff 6:  $C/G$  (with triplet),  $G7\text{ sus }4$ ,  $C\overset{6}{9}$

B $\flat$

238.

# PERHAPS

Medium Bop Blues

CHARLIE PARKER

The musical score for 'Perhaps' by Charlie Parker is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo/style is 'Medium Bop Blues'. The score consists of four staves of music. The first staff begins with a repeat sign and a first ending bracket. The chords for each staff are as follows:

- Staff 1: D  $\Delta$  7, E m7, A 7, D  $\Delta$  7
- Staff 2: A m7, D 7, G  $\Delta$  7, G 7
- Staff 3: D  $\Delta$  7, F# m7, B 7  $\flat$  9, E m7
- Staff 4: A 7  $\flat$  9, D  $\Delta$  7

The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests, with some notes beamed together. The piece concludes with a double bar line and repeat dots.



B $\flat$

# PICADILLY LILLY

239.

DAVE LIEBMAN

Medium Swing

The musical score for "Picadilly Lilly" by Dave Liebman is written in B-flat major and 4/4 time, with a medium swing feel. The score consists of ten staves of music. The first staff begins with an F#Δ7 chord. The second staff contains four measures with chords D m7, C#7b9, F#Δ7, and G7b9. The third staff begins with an F#Δ7 chord. The fourth staff contains three measures with chords D m7, C#7b9, and F#Δ7. The fifth staff begins with a B m7 chord and includes a triplet of eighth notes. The sixth staff also begins with a B m7 chord and includes a triplet of eighth notes. The seventh staff contains three measures with chords D m/G, F m/Bb, and C#+7. The eighth staff contains four measures with chords F#Δ7, B m7, BbΔ7, and C#7b9. The ninth staff contains six measures with chords F#Δ7, AΔ7, CΔ7, BbΔ7, F#Δ7, and B7#11. The final staff is a whole note chord, B7#11.

Chord notations: F# $\Delta$ 7, B m7, D m7, C#7b9, F# $\Delta$ 7, G7b9, B m7, D m7, C#7b9, F# $\Delta$ 7, B m7, 3, A+7, B m7, 3, A+7, D m/G, F m/B $\flat$ , C#+7, F# $\Delta$ 7, B m7, B $\flat$  $\Delta$ 7, C#7b9, F# $\Delta$ 7, A $\Delta$ 7, C $\Delta$ 7, B $\flat$  $\Delta$ 7, F# $\Delta$ 7, B7#11.

B $\flat$

240.

# POINCIANA

BUDDY BERNIER

NAT SIMON

Latin

Chords and musical notation for *Poinciana* in B $\flat$  major, 2/4 time:

- Staff 1: E 9 sus 4
- Staff 2: E 9 sus 4, E 9, A 6 9, 1.
- Staff 3: 2. A 6 9, E 9 sus 4, A  $\Delta$  7, A 9 sus 4
- Staff 4: A 9, G 9 sus 4, G 9, A  $\Delta$  7
- Staff 5: 1. E 9 sus 4, 2. A  $\Delta$  7, F  $\Delta$  7
- Staff 6: E  $\Delta$  7, D m 7
- Staff 7: B m 7, E 7, A  $\Delta$  7
- Staff 8: A 9 sus 4, A 9, G 9 sus 4, G 9
- Staff 9: A  $\Delta$  7, E 9 sus 4
- Staff 10: E 9 sus 4, E 9, A 6 9

**B $\flat$**

# POINT OF RETURN

241.

Latin

PAUL FERGUSON

The musical score is written in 2/4 time and features a melody line in the treble clef. The key signature is B-flat major (two sharps: F# and C#). The score is divided into eight measures, each with a specific chord or set of chords written above the staff. The chords are as follows:

- Measure 1: D  $\Delta$  7
- Measure 2: D  $\Delta$  9
- Measure 3: G m7
- Measure 4: C 7 #11 C 7
- Measure 5: B m7
- Measure 6: B $\flat$  m7
- Measure 7: E $\flat$  7 $\flat$ 9 E $\flat$  7
- Measure 8: A $\flat$   $\Delta$  7 #5 A $\flat$   $\Delta$  9
- Measure 9: G 7 #9 #11
- Measure 10: C #7
- Measure 11: C m7
- Measure 12: B $\flat$  m7
- Measure 13: E $\flat$  9 sus 4
- Measure 14: D  $\Delta$  7
- Measure 15: D  $\Delta$  9
- Measure 16: G m7
- Measure 17: C 7 #11 C 7
- Measure 18: B m7
- Measure 19: B $\flat$  m7
- Measure 20: E $\flat$  7 $\flat$ 9 E $\flat$  7
- Measure 21: A $\flat$   $\Delta$  7 #5
- Measure 22: A $\flat$   $\Delta$  9
- Measure 23: G + 7 #9
- Measure 24: C #7 #11
- Measure 25: F #  $\Delta$  7
- Measure 26: F 9 sus 4
- Measure 27: B $\flat$   $\Delta$  7
- Measure 28: A 13
- Measure 29: D  $\Delta$  9

B $\flat$

242.

# POOR BUTTERFLY

JOHN GOLDEN  
RAYMOND HUBBLE

Ballad

Chord progression for the first staff: C $m7$  F7 sus 4 F7  $\flat 9$  B $\flat$  $\circ 7$  B $\flat$  $\Delta 7$

Chord progression for the second staff: D+7 $\sharp 9$  G7 D $m7$  G7

Chord progression for the third staff: C $m7$  F7 A $m7$  $\flat 5$  D7 $\sharp 9$  G $m7$

Chord progression for the fourth staff: C7 C $m7$ /F D $m7$  $\flat 5$  G7 $\flat 9$

Chord progression for the fifth staff: C $m7$  F7 sus 4 F7  $\flat 9$  B $\flat$  $\circ 7$  B $\flat$  $\Delta 7$

Chord progression for the sixth staff: D+7 $\sharp 9$  G7 D $m7$  G7

Chord progression for the seventh staff: C $m7$  E $\flat$  $m7$  A $\flat 7$  D $m7$  E $\flat 7$  $\sharp 11$  D $m7$  C $\sharp$  $\circ 7$

Chord progression for the eighth staff: C $m7$  F7 B $\flat$  $\Delta 7$

**B $\flat$** 

# *A PRETTY GIRL IS LIKE A MELODY*

243.

IRVING BERLIN

Easy Swing

B $^7$  C $^7$  B $^7$  Bm $^7$  E $^7$

G $\sharp$ /A A $\Delta$  $^7$  G $\sharp$ /E A $\Delta$  $^7$ /E A $\Delta$  $^7$

Em $^7$  A $^7$  D $^6$  Dm $^7$  G $^7$  A $\Delta$  $^7$

B $^7$  F $\sharp$ m $^7$  B $^7$  E $^7$  Bm $^7$  E $^7$  D $^7$  C $\sharp$  $^7$  C $^7$

B $^7$  C $^7$  B $^7$  Bm $^7$  E $^7$

G $\sharp$ /A A $\Delta$  $^7$  Em $^7$  A $^7$  C $^7$  $\sharp$  $^{11}$  B $^7$  B $^7$ /A

G $\sharp$  $^7$  C $\sharp$  $^7$  F $\sharp$  $^7$  Bm $^7$

Bm $^7$  F $^9$  E $^9$  Bm $^7$  E $^7$  A $^6$

B $\flat$

244.

# PRISM

Ballad

KEITH JARRETT

Am<sup>7</sup> Am<sup>+5</sup> G $\Delta$ <sup>7</sup> F $\sharp$ m<sup>7</sup> D $\sharp$ m<sup>7</sup> $\flat$ 5 G<sup>7</sup> $\flat$ 9

C $\sharp$ m<sup>7</sup> Em<sup>7</sup> B<sup>7</sup> $\flat$ 9 C $\Delta$ <sup>7</sup> Em<sup>7</sup> E<sup>7</sup> sus 4 E<sup>7</sup>

Dm<sup>7</sup><sub>3</sub> Am<sup>7</sup> F $\sharp$ m<sup>7</sup> $\flat$ 5 Em<sup>7</sup>/F $\sharp$  Bm Bm $\Delta$ <sup>7</sup>

G $\Delta$ <sup>7</sup><sub>3</sub> D $\Delta$ <sup>7</sup><sub>3</sub> Dm<sup>7</sup><sub>3</sub> Bm $\Delta$ <sup>7</sup> /C $\sharp$  C $\sharp$ m<sup>7</sup> F $\sharp$ <sup>7</sup>

G $\sharp$ m<sup>7</sup> Bm/C $\sharp$  G $\sharp$ <sup>7</sup> $\flat$ 9 B/C $\sharp$  Bm/C $\sharp$  C $\sharp$ /B

A $\Delta$ <sup>7</sup> $\sharp$ 5 F $\sharp$ m/A G $\sharp$ m<sup>7</sup> $\flat$ 5 D $\Delta$ <sup>7</sup> C $\sharp$ m<sup>7</sup> F $\sharp$ <sup>7</sup>

G $\sharp$ m<sup>7</sup> G $\Delta$ <sup>7</sup> F $\sharp$ <sup>7</sup> $\flat$ 9 G $\sharp$ m<sup>7</sup> $\flat$ 5 F $\sharp$ /E F $\sharp$ /D G<sup>7</sup> sus 4 G<sup>7</sup>

D $\Delta$ <sup>7</sup>/F $\sharp$  B/F $\sharp$  B<sup>6</sup>/F $\sharp$  C/F $\sharp$  C $\sharp$ /F $\sharp$  E<sup>7</sup> sus 4 F $\sharp$ <sup>6</sup><sub>9</sub>

B $\flat$

# PURE IMAGINATION

245.

LESLIE BRICUSSE  
ANTHONY NEWLEY

Easy Swing

Chords and musical notation for the piece:

Staff 1: G m7, C 9 sus 4, F  $\Delta$  7, G m7, G $\sharp$   $\circ$  7

Staff 2: F/A, D m7, G m7, C 9 sus 4, F  $\circ$  7, F  $\Delta$  7

Staff 3: G m7, C 9 sus 4, F  $\Delta$  7, G m7, G $\sharp$   $\circ$  7

Staff 4: F/A, D m7, G m7, C 9 sus 4, A  $\Delta$  7

Staff 5: A  $\Delta$  7, B $\flat$   $\Delta$  7, A m7, D 7  $\flat$  9, G m7, C 9 sus 4

Staff 6: F  $\Delta$  7, B m7  $\flat$  5, E 7, A m7, D 7, G 7

Staff 7: C 7, G m7, C 9 sus 4

Staff 8: F  $\Delta$  7, G m7, G $\sharp$   $\circ$  7, F/A, D m7, G m7, C 9 sus 4

Staff 9: A  $\Delta$  7, E $\flat$  7, E 7, F 6

B $\flat$

246.

# RAHSAAN'S RUN

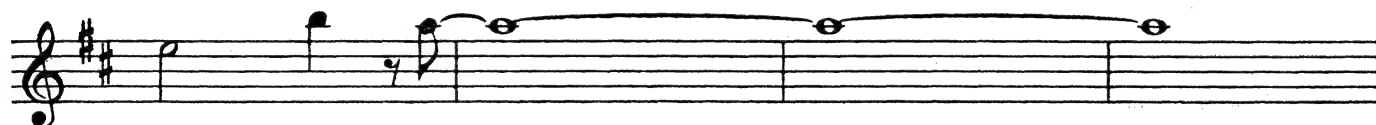
Bright

WOODY SHAW

B m<sup>7</sup>



E m<sup>7</sup>

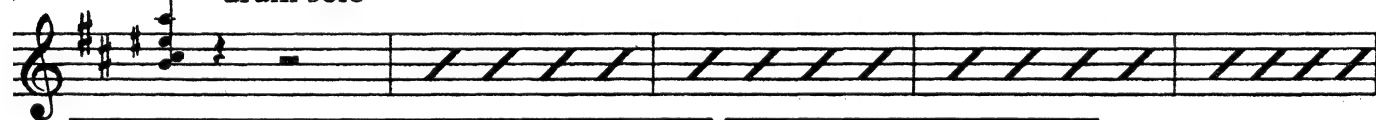


B m<sup>7</sup>



C $\sharp$ +7 $\sharp$ <sup>9</sup>

drum solo



1. C $\sharp$ m7 $\flat$ 5

F $\sharp$ 7 $\sharp$ <sup>9</sup>

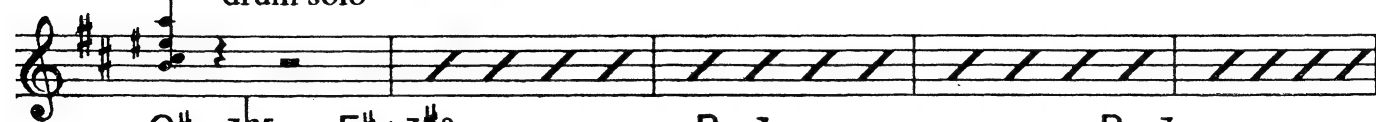
2. C $\sharp$ m7 $\flat$ 5 F $\sharp$ +7 $\sharp$ <sup>9</sup>

B m<sup>7</sup>



C $\sharp$ +7 $\sharp$ <sup>9</sup>

drum solo



C $\sharp$ m7 $\flat$ 5

F $\sharp$ +7 $\sharp$ <sup>9</sup>

B m<sup>7</sup>

B m<sup>7</sup>





# B $\flat$

## RE-RE

247.

"Back Home in Indiana" changes

BOB MINTZER

Med. Up Swing

The musical score is written for a single melodic line in B-flat major, 4/4 time, with a medium-up swing feel. It consists of ten staves of music. The key signature has two flats (B-flat and E-flat). The score includes various chord changes indicated above the staff, such as B $\flat$  $\Delta$ 7, G+7, C7 $\sharp$ 11, C m7, F7, B $\flat$  $\Delta$ 7, F m7, B $\flat$ 7, E $\flat$  $\Delta$ 7, E $\flat$  m7, A $\flat$ 7, B $\flat$  $\Delta$ 7, G7 $\flat$ 9, C7 $\sharp$ 11, C m7, F7, B $\flat$  $\Delta$ 7, G+7, C7 $\sharp$ 11, A m7 $\flat$ 5, D+7, G m7, D+7, G m7, B $\flat$ 7, D m7, G+7, C m7, F7, and B $\flat$  $\Delta$ 7. The score concludes with a triplet of eighth notes on the final staff.

**B $\flat$**

248.

# ***RE: PERSON I KNEW***

**BILL EVANS**

**Medium Swing**

First system of musical notation (treble clef, key of D major, 2/4 time). The system consists of four staves. The first staff contains the following chords: D $\flat_9$ , D $\flat_9$ , G $\sharp$ /D, and C $\Delta$ 7/D. The second staff contains: G m7/D, D m $\flat_9$ , and D m $\flat_9$ . The third staff contains: G m $\Delta$ 7/D, D m $\flat_9$ , G m7/D, and C $\Delta$ 7 $\sharp$ 5/D. The fourth staff contains: G m $\Delta$ 7/D, C $\Delta$ 7/D, G m7/D, and E $\flat$ /D. The system ends with a double bar line.

Second system of musical notation (treble clef, key of D major, 2/4 time). The system consists of two staves. The first staff contains the following chords: G m $\Delta$ 7/D, C $\Delta$ 7/D, and G m7/D. The second staff contains: E $\flat$ /D, E $\flat$ /D, and E $\flat$ /D. A dashed line labeled "8va" connects the first staff to the second staff. The system ends with a double bar line.

**B $\flat$**

# *RELAXIN' AT CAMARILLO*

249.

Bop Blues

CHARLIE PARKER

D7

G7

D7 B7 E m7

A7 F# m7 B+7 E m7 A7

B $\flat$

250.

# ROSEWOOD

Latin-Rock

WOODY SHAW

B $m^7$  A $m^7$  B $m^7$  A $m^7$  E $m^7$  D $m^7$  C $\Delta^7$  B $\flat\Delta^7$

B $m^7$  A $m^7$  B $m^7$  A $m^7$  E $m^7$  D $m^7$  C $\Delta^7$  B $\flat\Delta^7$

C $\Delta^7$  C $m^7$  F $7$  B $7^{\#11}$

B $\flat\Delta^7$  B $\flat\Delta^7$

E $m^7$  D $m^7$  E $m^7$  D $m^7$  G $m^7$  F F $\Delta^7^{\#11}$

E $m^7$  D $m^7$  E $m^7$  D $m^7$  G $m^7$  F F $\Delta^7^{\#11}$

B $\flat m^7$  A $\flat m^7$  B $\flat m^7$  A $\flat m^7$  B $m^7$  A $m^7$  B $m^7$  A $m^7$  A $m^7/D$

C Sharp pedal

# B $\flat$

251.

ROSEWOOD (P. 2)

B pedal

D $\Delta$ 7 C $\Delta$ 7 Bm7 B $\flat$ /C

Bm7 Am7 Bm7 Am7 Em7 Dm7 C $\Delta$ 7 B $\flat$  $\Delta$ 7

Bm7 Am7 Bm7 Am7 Em7 Dm7 C $\Delta$ 7 B $\flat$  $\Delta$ 7

C $\Delta$ 7 Cm7 F7 B7 $\sharp$ 11

B $\flat$  $\Delta$ 7

Em7 Dm7 Em7 Dm7 Gm7 F F $\sharp$  $\Delta$ 7 $\sharp$ 11

Em7 Dm7 Em7 Dm7 Gm7 F F $\sharp$  $\Delta$ 7 $\sharp$ 11

## ROOM 608

Medium Bop

HORACE SILVER

D m7/G    E m7/G    D m7/G    G 7 #11  
 E m7    A 7 b9    D m7    G 7    C Δ 7    G 7 #9  
 C Δ 7    A 7    D m7    G 7    E m7    A 7    D m7    G 7  
 G m7    C 7    F Δ 7    F # o 7    1. C/G    A 7    D m7    G 7  
 2. C/G    C Δ 7    G m7 b5    C 7 #9  
 F Δ 7    B b m7 b5  
 E b 7 #9    A b Δ 7    G 7 #9    C Δ 7    A 7  
 D m7    G 7    E m7    A 7    D m7    G 7    G m7    C 7  
 F Δ 7    F # o 7    C/G    A 7    D m7    G 7    C 6

B $\flat$

# ST. THOMAS

253.

Medium Swing Latin

SONNY ROLLINS

Musical notation for the main theme of "St. Thomas" by Sonny Rollins. The key signature is B $\flat$  (one flat), and the time signature is common time (C). The melody is written on a single staff with a treble clef. The notation includes various chords and melodic lines.

Chords: D<sup>6</sup>, G<sup>7</sup>, F $\sharp$ m<sup>7</sup>, B<sup>7</sup>, E m<sup>7</sup>, A<sup>7</sup>, D<sup>6</sup>, D<sup>6</sup>, G<sup>7</sup>, F $\sharp$ m<sup>7</sup>, B<sup>7</sup>, E m<sup>7</sup>, A<sup>7</sup>, D<sup>6</sup>, D $\Delta$ <sup>7</sup>, C<sup>7</sup>, B<sup>7</sup>, E m<sup>7</sup>, B $\flat$ <sup>7</sup> $\sharp$ <sup>11</sup>, A<sup>7</sup>, D<sup>7</sup>, D<sup>7</sup>/F $\sharp$ , G<sup>6</sup>, G $\sharp$ <sup>o7</sup>, D<sup>6</sup>/A, A<sup>7</sup>, D<sup>6</sup>.

## SOLO CHANGES

Musical notation for the solo changes section of "St. Thomas". The key signature is B $\flat$  (one flat), and the time signature is common time (C). The notation includes various chords and melodic lines, with some measures containing slurs indicating improvisation.

Chords: D<sup>6</sup>, B<sup>7</sup>, E m<sup>7</sup>, A<sup>7</sup>, D<sup>6</sup>, D<sup>6</sup>, B<sup>7</sup>, E m<sup>7</sup>, A<sup>7</sup>, D<sup>6</sup>, F $\sharp$ m<sup>7</sup> $\flat$ <sup>5</sup>, B<sup>7</sup>, E m<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, D<sup>7</sup>/F $\sharp$ , G<sup>6</sup>, D<sup>6</sup>/A, A<sup>7</sup>, D<sup>6</sup>.

B $\flat$

254.

# SAMBA DE ORFEU

ANTONIO MARIA

LUIZ BONFA

Bright Samba

Chord progression for Samba de Orfeu:

Chords: D $\Delta$ 7, G7 $\sharp$ 11, F $\sharp$ m7, B7, E m7, A7, Em7, C7 $\sharp$ 11, D $\flat$ 9, Am7, D7, G $\Delta$ 7, G m7, C7, F $\Delta$ 7, Em7, A7, D $\Delta$ 7, D $\Delta$ 7, G7 $\sharp$ 11, F $\sharp$ m7, B7, E m7, A7.

First ending: 1. A7 C7 $\sharp$ 11 B7 E m7 A7

Second ending: 2. A7 D $\flat$ 9 Am7



# B $\flat$

255.

## SAMBA DE ORFEU (P.2)

Em7 A7 Em7 A7

Em7 A7 D $\flat_9$

### OPTIONAL SOLO CHANGES

D $\Delta$ 7 D $\Delta$ 7 G7 $\sharp$ 11 F $\sharp$ m7 B7

Em7 A7 Fm7 B $\flat$ 7 Fm7 B $\flat$ 7

Em7 A7 1. C7 $\sharp$ 11 B7 Em7 A7 2. D $\Delta$ 7

Am7 D7 G $\Delta$ 7 Gm7 C7

F $\Delta$ 7 Em7 A7 D $\Delta$ 7

D $\Delta$ 7 G7 $\sharp$ 11 F $\sharp$ m7 B7 Em7 A7 Fm7 B $\flat$ 7

Fm7 B $\flat$ 7 Em7 A7 D $\Delta$ 7

**B $\flat$** 

256.

# SANTURCE

EDDIE GOMEZ

Latin

Chords and musical notation for the piece "SANTURCE" by Eddie Gomez. The score is written in B-flat major (one flat) and 4/4 time. The key signature is B $\flat$ . The score consists of 12 staves of music, each with a treble clef and a common time signature. The chords are as follows:

- Staff 1: C  $\Delta$  7, C  $\Delta$  7  $\sharp$  5, A m 7, A m 7/G
- Staff 2: F  $\sharp$  m 7  $\flat$  5, B + 7, E m 7, E m 7/D
- Staff 3: A/C  $\sharp$ , C m 7
- Staff 4: C m 7, F 7 sus 4, F 7  $\flat$  9
- Staff 5: B $\flat$   $\Delta$  7, A + 7, D m 7, G  $\sharp$  + 7
- Staff 6: C  $\sharp$   $\Delta$  7, C + 7, F  $\sharp$  m 9
- Staff 7: B 7 sus 4, B 7, E  $\Delta$  7, G  $\sharp$  + 7  $\sharp$  9
- Staff 8: C  $\sharp$  m 7, C 9, F  $\Delta$  7
- Staff 9: E + 7  $\sharp$  9, A m 7, D 7  $\flat$  9, G m 7
- Staff 10: C 13, F  $\Delta$  7, A + 7, D m 7, C  $\sharp$  7  $\sharp$  11

# B $\flat$

257.

SANTURCE (P. 2)

Chord progression for Santurce (P. 2) in B $\flat$  major:

Chords: C $\Delta$ 7, C $\Delta$ 7 $\sharp$ 5, A m7, A m7/G, F $\sharp$  m7 $\flat$ 5, B +7, E m7, E m7/D, A/C $\sharp$ , C m7, F 7 sus 4, F 7 $\flat$ 9, B $\flat$   $\Delta$ 7, A +7, D m7, G $\sharp$  +7, C $\sharp$   $\Delta$ 7, C +7, F $\sharp$  m9, B 7 sus 4, B 7, E  $\Delta$ 7, G $\sharp$  +7 $\sharp$ 9, C $\sharp$  m7, B m7, E 7, A  $\Delta$ 7, D 7 $\sharp$ 9, G $\sharp$  m7, C $\sharp$  7 sus 4, C $\sharp$  9, F $\sharp$  m9, B 7 sus 4, B 13,  $\Phi$  E 7, A 7, D 7, G 7,  $\Phi$  E m7, G 7, C  $\Delta$ 7, B +7 $\sharp$ 9.

The musical score consists of 10 staves of music in B-flat major. The first nine staves contain melodic lines with various chords indicated above them. The chords are: C $\Delta$ 7, C $\Delta$ 7 $\sharp$ 5, A m7, A m7/G, F $\sharp$  m7 $\flat$ 5, B +7, E m7, E m7/D, A/C $\sharp$ , C m7, F 7 sus 4, F 7 $\flat$ 9, B $\flat$   $\Delta$ 7, A +7, D m7, G $\sharp$  +7, C $\sharp$   $\Delta$ 7, C +7, F $\sharp$  m9, B 7 sus 4, B 7, E  $\Delta$ 7, G $\sharp$  +7 $\sharp$ 9, C $\sharp$  m7, B m7, E 7, A  $\Delta$ 7, D 7 $\sharp$ 9, G $\sharp$  m7, C $\sharp$  7 sus 4, C $\sharp$  9, F $\sharp$  m9, B 7 sus 4, B 13,  $\Phi$  E 7, A 7, D 7, G 7,  $\Phi$  E m7, G 7, C  $\Delta$ 7, B +7 $\sharp$ 9. The tenth staff is a repeat sign.

B $\flat$

258.

# SAMBACIDE

BILL DOBBINS

Afro-Latin

The musical score for "Sambacide" is written in B-flat major and 4/4 time. It consists of ten staves of music. The first staff begins with a key signature of one flat (B-flat) and a common time signature. The melody is written in treble clef. The chords are indicated by letters and symbols above the staff. The first staff has chords E 7#9, A 7#9, and A 7#9. The second staff has chords D 7#9, C# 7, and C# 7. The third staff has chords F# 6, B 7, E 6, and Eb 7#11. The fourth staff has chords Ab 7#11, Eb 7#11, Ab 7#11, D m9, and C m9. The fifth staff has chords D m9, C# m9, C m9, Bbm9, C m9, Bbm9, and B 7#11. The sixth staff has chords A 7#11, B 7#11, A 7#11, and B 7#11. The seventh staff has chords A 7#11, B 7#11, F 7#9, and F 7#9. The eighth staff has a "solo break" section. The ninth staff has chords B 7#11 and G 7#11. The tenth staff has a final chord of B 7#11.

Chords: E 7#9, A 7#9, D 7#9, C# 7, F# 6, B 7, E 6, Eb 7#11, Ab 7#11, Eb 7#11, Ab 7#11, D m9, C m9, D m9, C# m9, C m9, Bbm9, C m9, Bbm9, B 7#11, A 7#11, B 7#11, A 7#11, B 7#11, A 7#11, B 7#11, F 7#9, B 7#11, G 7#11.

1. 2. F 7#9

solo break

B $\flat$

# SEABROOK REVISITED

259.

Samba

JACK ZUCKER

B  $\Delta$  7 G  $\Delta$  7

B  $\Delta$  7 F $\sharp$  m7 B +7 $\sharp$ 9

E  $\Delta$  7 D $\sharp$  7 $\flat$ 9 G $\sharp$  m7 C $\sharp$  7 $\flat$ 9 $\sharp$ 11

A  $\Delta$  7 $\sharp$ 11 G  $\Delta$  7 $\sharp$ 11 *Fine*

B m7 $\flat$ 5 E 7 $\flat$ 9 A m7 A m7/G

C $\sharp$   $\Delta$  7 F $\sharp$  7 F m7 E m7 A 7

6/8 Feel (Melody Only)

G $\sharp$   $\Delta$  7 3 F $\sharp$   $\Delta$  7 3 E  $\Delta$  7 3 D  $\Delta$  7 3

B/C $\sharp$  C  $\Delta$  7 $\sharp$ 11

D.C. al Fine

B $\flat$

260.

# SECRET LOVE

MITCHELL PARISH  
BOBBY SHERWOOD

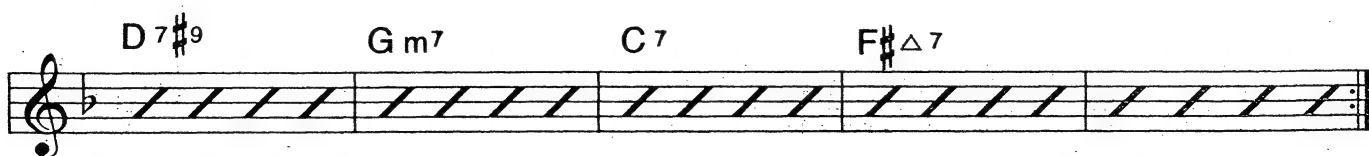
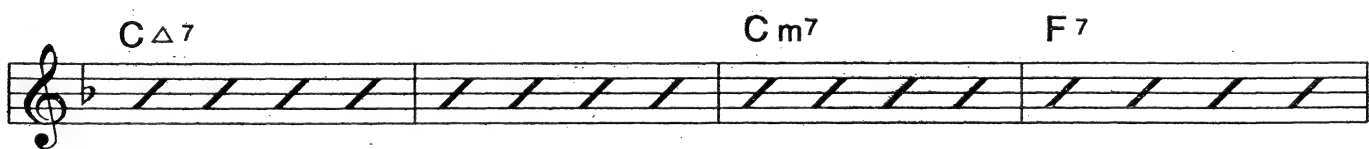
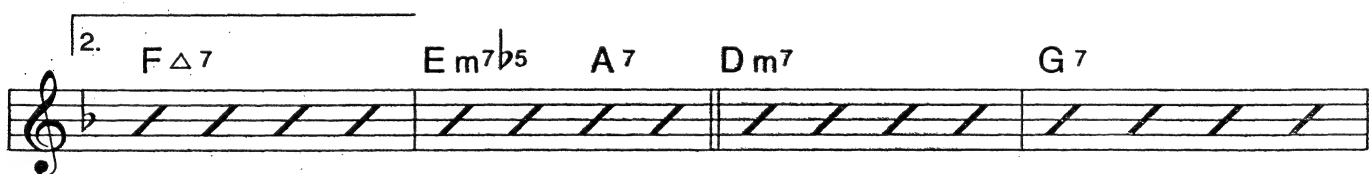
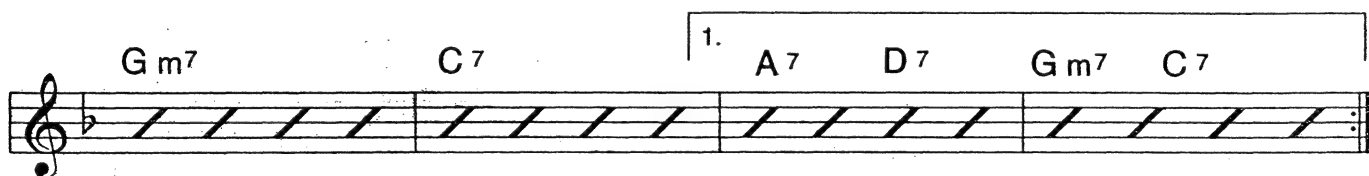
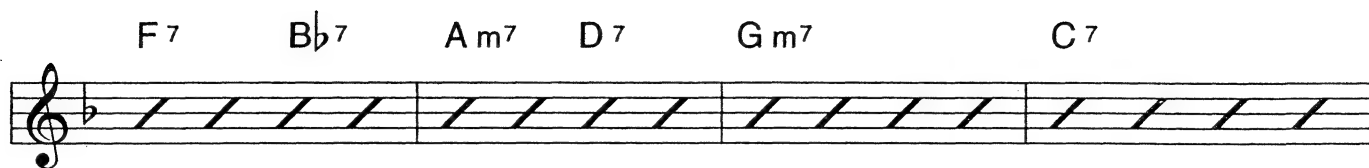
Bright Swing

The musical score for "Secret Love" is written in B-flat major (one flat) and 4/4 time. It features a "Bright Swing" feel. The score is composed of nine staves of music. The chords and melodic lines are as follows:

- Staff 1: F  $\Delta$  7, G m7/C, F  $\Delta$  7, G m7/C
- Staff 2: F 7, B $\flat$  7, A m7, D 7, G m7, C 7
- Staff 3: G m7, C 7, G m7, C 7
- Staff 4: G m7, C 7, 1. F  $\Delta$  7, G m7, C 7
- Staff 5: 2. F  $\Delta$  7, E m7 $\flat$ 5, A 7, D m7, G 7, C  $\Delta$  7
- Staff 6: C m7, F 7, B $\flat$   $\Delta$  7
- Staff 7: B $\flat$  m7, E $\flat$  7, F  $\Delta$  7, G m7/C, A m7 $\flat$ 5, D 7 $\sharp$ 9
- Staff 8: G m7, C 7, F  $\Delta$  7

## OPTIONAL SOLO CHANGES

SECRET LOVE (P. 2)



# B♭

262.

## SEEMS TO ME

PAT SCOTT

PAT PACE

Medium Swing

Chords: C  $\Delta$  7, A m 7, D m 7, G 7, C  $\Delta$  7, A m 7, D m 7, G 7, E 7, A m 7, A♭ + 7, G m 7, C 7, F  $\Delta$  7, B♭ 7 #11, E♭  $\Delta$  7, A♭ 7 #11, D m 7, G 7, C  $\Delta$  7, A m 7, D m 7, G 7, C  $\Delta$  7, A m 7, D m 7, G 7, E 7, A m 7, A♭ + 7, G m 7, C 7, F m 7, B♭ 7, E♭  $\Delta$  7, C 7, F m 7, B♭ 7, E♭ 6.



B $\flat$

# SERPENT'S TOOTH

263.

Medium Up Tempo

MILES DAVIS

The musical score for "Serpent's Tooth" by Miles Davis is written in B-flat major and 4/4 time. The tempo is marked "Medium Up Tempo". The score consists of 16 measures, divided into two 8-measure sections. The first section (measures 1-8) features a melody line and a bass line. The melody line starts with a C $\Delta$ 7 chord, followed by C $\sharp$  $\circ$ 7, Dm7, D $\sharp$  $\circ$ 7, Em7, and E+7. The bass line starts with Fm $\Delta$ 7, B $\flat$ 7 $\sharp$ 11, C $\Delta$ 7, F $\sharp$ 9, F $\Delta$ 7, and B $\flat$ 7. The second section (measures 9-16) features a solo line. The solo line starts with a C7 chord, followed by F $\Delta$ 7, D7, and G7. The solo line is marked with a "1." and a "2." indicating two different phrasings. The score ends with a C $\Delta$ 7 chord.

Chords: C $\Delta$ 7, C $\sharp$  $\circ$ 7, Dm7, D $\sharp$  $\circ$ 7, Em7, E+7, Fm $\Delta$ 7, B $\flat$ 7 $\sharp$ 11, C $\Delta$ 7, F $\sharp$ 9, F $\Delta$ 7, B $\flat$ 7, C7, F $\Delta$ 7, D7, G7, C $\Delta$ 7.

B $\flat$

264.

# SHAW NUFF

DIZZY GILESPIE

Bright Swing

^ ^ - ^ > ^ ^ - ^ >

The first system of the musical score for 'Shaw Nuff' consists of three staves. The top staff is in bass clef with a key signature of one flat (B $\flat$ ) and a common time signature (C). It contains a melodic line with eighth and quarter notes, accented with ^ and > marks. The middle staff is in treble clef with a key signature of one sharp (F $\sharp$ ) and contains a series of chords: G m7, A $\flat$   $\Delta$  7, and another A $\flat$   $\Delta$  7. The bottom staff is in bass clef with a key signature of one flat (B $\flat$ ) and contains a bass line with eighth and quarter notes.

SOLO FILL

The solo fill section consists of two staves. The top staff is in treble clef with a key signature of one sharp (F $\sharp$ ) and contains a melodic line with eighth and quarter notes. The bottom staff is in bass clef with a key signature of one flat (B $\flat$ ) and contains a bass line with eighth and quarter notes. A D 7  $\sharp$  11 chord is indicated above the bottom staff, and the section ends with a double bar line and a repeat sign.

1. G  $\Delta$  7 G 7 C  $\Delta$  7 C $\sharp$  7

2. G  $\Delta$  7 G 7

Chords: G 7, E 7, A m 7, D 7, G  $\Delta$  7, E + 7, A m 7, D + 7, B m 7, E 7, A m 7, D 7, C  $\Delta$  7, C $\sharp$  7, G/D, D 7, G, B + 7, E + 7, A 7 $\sharp$  11, A m 7, D 7, G 7, E 7, A m 7, D 7, G  $\Delta$  7, E + 7, A m 7, D + 7, G  $\Delta$  7, G 7, C  $\Delta$  7, C $\sharp$  7, G/D, D 7, G  $\Delta$  7.

3

*fine*

INTERLUDE - use between each solo  
3 TIMES

SOLO BREAK  
G  $\Delta$  7

Interlude and Solo Break musical notation.

B $\flat$

266.

# SISTER SADIE

HORACE SILVER

Bright Swing

The musical score for "Sister Sadie" by Horace Silver is written in a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Bright Swing". The score consists of eight staves of music, each with a treble clef and a key signature of one sharp. The chords and melodic lines are as follows:

- Staff 1: Chords: A<sup>7</sup>, B $\flat$ <sup>7</sup>, A<sup>7</sup>, B $\flat$ <sup>7</sup>. Melody: Quarter notes, eighth notes, and a half note.
- Staff 2: Chords: A<sup>7</sup>, A<sup>7</sup>/C $\sharp$ , D<sup>7</sup>, D $\sharp$ <sup>o</sup><sup>7</sup>, A/E. Melody: Quarter notes, eighth notes, and a triplet of eighth notes.
- Staff 3: Chords: E<sup>7</sup> $\sharp$ <sup>9</sup>, A<sup>7</sup>, D<sup>7</sup>, A<sup>7</sup>. Melody: Quarter notes, eighth notes, and a triplet of eighth notes.
- Staff 4: Chords: D<sup>7</sup>, C<sup>7</sup>. Melody: Quarter notes, eighth notes, and a triplet of eighth notes.
- Staff 5: Chords: B<sup>7</sup>, E<sup>7</sup> $\sharp$ <sup>9</sup>, B $\flat$ <sup>7</sup>, A<sup>7</sup>. Melody: Quarter notes, eighth notes, and a triplet of eighth notes.
- Staff 6: Chords: A<sup>7</sup>, B $\flat$ <sup>7</sup>, A<sup>7</sup>, B $\flat$ <sup>7</sup>, A<sup>7</sup>, A<sup>7</sup>/C $\sharp$ . Melody: Quarter notes, eighth notes, and a half note.
- Staff 7: Chords: D<sup>7</sup>, D $\sharp$ <sup>o</sup><sup>7</sup>, A/E, E<sup>7</sup> $\sharp$ <sup>9</sup>, A<sup>7</sup>. Melody: Quarter notes, eighth notes, and a triplet of eighth notes.

B $\flat$

# SKYLARK

267.

HOAGY CARMICHAEL  
JOHNNY MERCER

Ballad

G  $\Delta$  7    A m7    B m7    C 7  $\sharp$  11    G  $\Delta$  7    C  $\sharp$  7  $\sharp$  11

C  $\Delta$  7    B m7    E m7    A 7    A m7    D 7

1. G  $\Delta$  7    E m7    A m7    D 7    2. G  $\Delta$  7    D + 7    G  $\Delta$  7    C  $\sharp$  7  $\sharp$  11

C  $\Delta$  7    A 7  $\sharp$  11    D m7    G 7    C  $\Delta$  7

B m7  $\flat$  5    E + 7    A m7    D m7    G 7    C  $\Delta$  7

B  $\Delta$  7    G  $\sharp$  m7    C  $\sharp$  m7    F  $\sharp$  7    B  $\flat$  9    D 7    G  $\Delta$  7    A m7

B m7    C 7  $\sharp$  11    G  $\Delta$  7    C  $\sharp$  7  $\sharp$  11    C  $\Delta$  7    B m7    E m7    A 7

A m7    D 7    G  $\flat$  9    E  $\flat$  9    D 7    G  $\flat$  9



B $\flat$

268.

# A SLEEPIN' BEE

TRUMAN CAPOTE  
HAROLD ARLEN

Medium Swing

B $\flat$  $\Delta$ 7 F7sus4 B $\flat$  $\Delta$ 7 F7sus4 B $\flat$  $\Delta$ 7 E7 $\sharp$ 11 E $\flat$  $\Delta$ 7 A $\flat$ 9sus4

B $\flat$  $\Delta$ 7 E $\flat$ 7 D7 G7 $\flat$ 9 C $\flat$ m7 F $\sharp$ 9 $\sharp$ 11 F7 E $\flat$ 7

D13 D+7 $\flat$ 9 G7 $\flat$ 9 G+7 $\flat$ 9 C13 C+7 $\flat$ 9 F13 F7 $\flat$ 9

B $\flat$ 13 B $\flat$ +7 E $\flat$ 7 C $\flat$ m7 D $\flat$ m7 E $\flat$ 6E $\circ$ 7 F9sus4 F9

B $\flat$  $\Delta$ 7 F7sus4 B $\flat$  $\Delta$ 7 F7sus4 B $\flat$  $\Delta$ 7 E7 $\sharp$ 11 E $\flat$  $\Delta$ 7 A $\flat$ 9sus4

B $\flat$  $\Delta$ 7 E $\flat$ 7 D7 G7 $\flat$ 9 C $\flat$ m7 F $\sharp$ 9 $\sharp$ 11 F7 E $\flat$ 7

D13 D+7 $\flat$ 9 G7 $\flat$ 9 G+7 $\flat$ 9 C13 C+7 $\flat$ 9 F13 F7 $\flat$ 9

B $\flat$  $\Delta$ 7 E $\flat$  $\Delta$ 7 D7 G7 C7 F7 D7 G7 $\flat$ 9

C7 C+7 F9sus4 F13 B $\flat$ 6

B $\flat$  $\Delta$ 7 F7sus4 B $\flat$  $\Delta$ 7 F7sus4 B $\flat$  $\Delta$ 7 E7 $\sharp$ 11 E $\flat$  $\Delta$ 7 A $\flat$ 9sus4

B $\flat$  $\Delta$ 7 E $\flat$ 7 D7 G7 $\flat$ 9 C $\flat$ m7 F $\sharp$ 9 $\sharp$ 11 F7 E $\flat$ 7

D13 D+7 $\flat$ 9 G7 $\flat$ 9 G+7 $\flat$ 9 C13 C+7 $\flat$ 9 F13 F7 $\flat$ 9

B $\flat$ 13 B $\flat$ +7 E $\flat$ 7 C $\flat$ m7 D $\flat$ m7 E $\flat$ 6E $\circ$ 7 F9sus4 F9

B $\flat$  $\Delta$ 7 F7sus4 B $\flat$  $\Delta$ 7 F7sus4 B $\flat$  $\Delta$ 7 E7 $\sharp$ 11 E $\flat$  $\Delta$ 7 A $\flat$ 9sus4

B $\flat$  $\Delta$ 7 E $\flat$ 7 D7 G7 $\flat$ 9 C $\flat$ m7 F $\sharp$ 9 $\sharp$ 11 F7 E $\flat$ 7

D13 D+7 $\flat$ 9 G7 $\flat$ 9 G+7 $\flat$ 9 C13 C+7 $\flat$ 9 F13 F7 $\flat$ 9

B $\flat$  $\Delta$ 7 E $\flat$  $\Delta$ 7 D7 G7 C7 F7 D7 G7 $\flat$ 9

C7 C+7 F9sus4 F13 B $\flat$ 6

# B $\flat$

269.

SLEEPIN' BEE (P. 2)

## BLOWING CHANGES

$B\flat\Delta 7$   $F 7 \text{ sus } 4$   $B\flat\Delta 7$   $F 7 \text{ sus } 4$

$B\flat\Delta 7$   $G 7$   $C m 7$   $F 7$

$D 7$   $G 7$   $C 7$   $F 7$

$B\flat 7$   $E\flat 7$   $C m 7$   $F 7$

$B\flat\Delta 7$   $F 7 \text{ sus } 4$   $B\flat\Delta 7$   $F 7 \text{ sus } 4$

$B\flat\Delta 7$   $G 7$   $C m 7$   $F 7$

$D 7$   $G 7$   $C 7$   $F 7$

$B\flat\Delta 7$   $G 7$   $C 7$   $F 7$   $D 7$   $G 7$

$C 7$   $F 7$   $B\flat\Delta 7$   $G 7$   $C m 7$   $F 7$

B $\flat$

270.

# SO IN LOVE

COLE PORTER

Medium Swing

The musical score for "So in Love" by Cole Porter is written in B-flat major (two flats) and 4/4 time. It consists of ten staves of music. The first staff has four measures with chords G m7, G m+5, A m7 $\flat$ 5, and D 7 $\flat$ 9. The second staff has two measures with G m7 and C m7. The third staff has four measures with chords F 7, 1. F 7 $\flat$ 9, B $\flat$   $\Delta$  7, and D 7. The fourth staff has five measures with chords E $\flat$   $\Delta$  7, E m7 $\flat$ 5, A 7 $\flat$ 9, D  $\Delta$  7, and D 7. The fifth staff has five measures with chords 2. F 7, E $\flat$  m7, A $\flat$  7, D m7, and G 7 $\flat$ 9. The sixth staff has four measures with chords C m7, F 7, B $\flat$  6, and C m7. The seventh staff has four measures with chords F 7, B $\flat$   $\Delta$  7, G m7, and C m7. The eighth staff has three measures with chords F 7, B $\flat$   $\Delta$  7, and C m7. The music is written in a single melodic line on a treble clef staff.



# B $\flat$

271.

## SO IN LOVE (P. 2)

The musical score is written in B-flat major (two flats) and consists of eight staves of music. The chords and melodic lines are as follows:

- Staff 1:  $F7\flat9$ ,  $B\flat\Delta7$ ,  $A\text{m}7$ ,  $D7$ ,  $G\text{m}7$
- Staff 2:  $A+7$ ,  $D\Delta7$ ,  $D7$ ,  $G\text{m}7$
- Staff 3:  $G\text{m}+5$ ,  $A\text{m}7\flat5$ ,  $D7\flat9$ ,  $G\text{m}6$
- Staff 4:  $C\text{m}7$ ,  $F7$
- Staff 5:  $F7/E\flat$ ,  $D\text{m}7\flat5$ ,  $G7\flat9$ ,  $C\text{m}7$
- Staff 6:  $A\flat7$ ,  $D\text{m}7$ ,  $G\text{m}7$ ,  $G\text{m}7\flat5$
- Staff 7:  $C7\flat9$ ,  $F9\text{ sus }4$ ,  $F7\flat9$ ,  $B\flat\flat9$
- Staff 8:  $(B\flat\flat9)$

B $\flat$

272.

# ***SOME NERVE***

Latin

JOHN SCOFIELD

Chord symbols: G, D, A7, D, G7, D, A7, E7 A7, D, 1. D, 2. D

The musical score is written for guitar in the key of D major (two sharps) and 4/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The music features a series of eighth and quarter notes, with a repeat sign after the first measure. The second staff continues the melody with eighth and quarter notes. The third staff features a series of eighth and quarter notes. The fourth staff includes a series of eighth and quarter notes. The fifth staff features a series of eighth and quarter notes. The sixth staff includes a series of eighth and quarter notes, with a repeat sign after the first measure. The score is marked with various chord symbols: G, D, A7, D, G7, D, A7, E7 A7, D, 1. D, and 2. D.

**B $\flat$** 

# ***SOMETHING FROM EVERYONE***

273.

**PAUL FERGUSON****INTRO**

A 9 sus/G B $\flat$  9 sus/G A $\flat$  9 sus/G A 9 sus/G C $\sharp$ /G A 9 sus/G

B $\flat$  9 sus/G A $\flat$  9 sus/G A 9 sus/G B $\flat$  9 sus/G E m7/G F $\sharp$ +7 $\sharp$ 9 F+7 $\sharp$ 9

A/B $\flat$  B $\flat$  $_9^6$  E+7 $\sharp$ 9 G $\sharp$ /A A $\Delta$ 7 D $\sharp$ +7 $\sharp$ 9 G/G $\sharp$  G $\sharp$ m11 F m11

B $\flat$ +7 A+7 $\sharp$ 9 A 9/D D7 $\sharp$ 9 G $\sharp$ +7 $\sharp$ 9 G $\sharp$ 9/C $\sharp$  C $\sharp$ 7 $\sharp$ 9

G+7 $\sharp$ 9 G 9/C $\sharp$  C7 $\sharp$ 9 B $\Delta$ 7 B $\flat$ +7 $\sharp$ 9 E $\flat$  $_9^6$

D 9/C $\sharp$  C $\sharp$ 13 F $\sharp$  $_9^6$  B $\flat$ 13/A A13 D $_9^6$  A7/G $\sharp$  G $\sharp$ +7 $\sharp$ 9

C $\sharp$  $\Delta$ 7 C+7 $\sharp$ 9 B13 $\sharp$ 11 A/B $\flat$  B $\flat$  $_9^6$  E+7 $\sharp$ 9

A7 $\sharp$ 11 D9 G 9 sus G7 $\sharp$ 9 E m7/G F $\sharp$ 7

**B $\flat$** 

274.

# SONG FOR SISYPHUS

Med. Up Swing

PHIL WOODS

B $+$ 7 B $\flat$ 7 A7 $\flat$ 9 G $\sharp$ m7 $\flat$ 5 C $\sharp$ +7 $\flat$ 9

C $\flat$ 6 F $\sharp$ m7 B7 E $\Delta$ 7

Dm7 G7 C $\Delta$ 7 F7 E7 E $\flat$ 7

D $\Delta$ 7 C $\sharp$ +7 $\flat$ 9 C $\flat$ 6

F $\sharp$ m7 B7 E $\Delta$ 7 Gm7 C7 F $\Delta$ 7

F7 $\sharp$ 11E $+$ 7 E $\flat$  $\Delta$ 7 D7 $\flat$ 9 G7 $\sharp$ 11

C7 $\sharp$ 9 F+7 $\flat$ 9 B $\flat$ m7 Bm7

B $\flat$ m7 E $\flat$ 7 A $\flat$  $\Delta$ 7 B $+$ 7 B $\flat$ 7 A7 $\flat$ 9

G $\sharp$ m7 $\flat$ 5 C $\sharp$ +7 $\flat$ 9 D7 E $\flat$ 7

E7 $\flat$ 9 F7 Gm7 C7

# B $\flat$

275.

## SONG FOR SISYPHUS (P. 2)

### BLOWING CHANGES

Chord progression for B $\flat$  major, 4-measure phrases:

Phrase 1: G $\sharp$ m7 $\flat$ 5, C $\sharp$ +7 $\flat$ 9, C $\flat$ 6, F $\sharp$ m7, B7

Phrase 2: E $\Delta$ 7, Dm7, G7, C $\Delta$ 7

Phrase 3: D $\Delta$ 7, C $\sharp$ +7 $\flat$ 9, C $\flat$ 6, F $\sharp$ m7, B7

Phrase 4: E $\Delta$ 7, Gm7, C7, F $\Delta$ 7

Phrase 5: D7 $\flat$ 9, G7 $\sharp$ 11, C7 $\sharp$ 9, F+7 $\flat$ 9

Phrase 6: B $\flat$ m7, Bm7, B $\flat$ m7, E $\flat$ 7, A $\flat$  $\Delta$ 7

Phrase 7: G $\sharp$ m7 $\flat$ 5, C $\sharp$ +7 $\flat$ 9, D7, E $\flat$ 7

Phrase 8: E7 $\flat$ 9, F7, Gm7, C7

276.

## SONNY ROLLINS

## Medium Bop

The image displays three staves of musical notation for the song 'The Girl on the Train'. Each staff begins with a treble clef and a common time signature (C). The first staff is marked with a repeat sign and contains the following notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Above the staff, the chords C7, F7, and C7 are indicated. The second staff contains the following notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Above the staff, the chords F7 and C7 are indicated. The third staff contains the following notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Above the staff, the chords Dm7, G7, C7, A7, Dm7, and G7 are indicated. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together.

B $\flat$

# SOON

277.

IRA GERSHWIN  
GEORGE GERSHWIN

Medium Swing

The musical score for "Soon" is written in B-flat major and 4/4 time, marked "Medium Swing". It consists of ten staves of music. The chord progressions are as follows:

- Staff 1: F  $\Delta$  7, A m7  $\flat$  5, D + 7
- Staff 2: G m7, B  $\flat$  m7, C + 7, C 7
- Staff 3: F  $\Delta$  7, C m7, F 7, B  $\flat$   $\Delta$  7, A m7  $\flat$  5, D 7  $\flat$  9
- Staff 4: G m7, C 7, A m7, D m7, G m7, C 7
- Staff 5: F  $\Delta$  7, A m7  $\flat$  5, D + 7
- Staff 6: G m7, B  $\flat$  m7, C + 7, C 7
- Staff 7: F  $\Delta$  7, C m7, F 7, B  $\flat$   $\Delta$  7, B  $\flat$  m7, E  $\flat$  7
- Staff 8: A m7, D m7, G m7, C 7, F  $\Delta$  7

**B $\flat$**

278.

# ***SPIRIT SAMBA***

Samba

RON ESCHETE

$\text{♩} = 132$

D m

E $^7$

A $^7$

D $^7$



G m $^7$

C $^7$

F $\Delta^7$

F $\sharp\Delta^7\sharp^{11}$

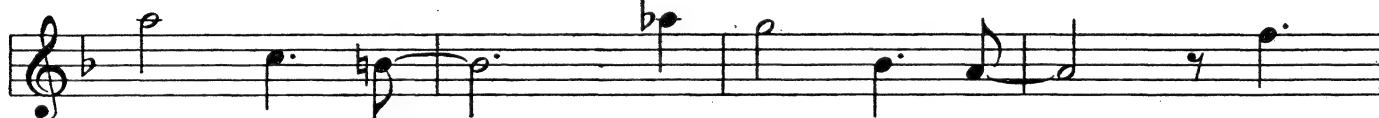


F

G $^7$

C $^7$

F



B $\flat$

E $\flat$

A $^+7$



RHY. TACIT

SWING

D

B m $^7$

E m $^7$

A $^7$

B $\flat\Delta^7$   
LATIN



A $\Delta^7$

D $^7$

D $\flat\Delta^7$

G $^7$

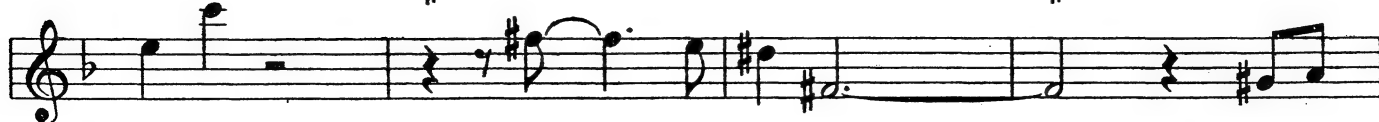


C $\Delta^7$

F $\sharp^7$

B $\Delta^7$

F $\sharp m^7$  B $^7$





B $\flat$

279

SPRIT SAMBA (P. 2)

Chord progression: E, C $\sharp$ , B $\flat$ , G, E $\flat$

Chord progression: E m7, A7, D $\Delta$ 7, F m7, B $\flat$ 7

Chord progression: E $\flat$ 6, E m7 $\flat$ 5, A7

SOLO ON CHANGES, THEN *D.C. al Coda*

Chord progression: F $\flat$ 6, drum fill, B $\flat$ 6, drum fill

Chord progression: A $\flat$ 7 $\sharp$ 11, drum fill, G/A, drum fill, D

**B $\flat$** 

280.

# ***SPRING CAN REALLY HANG YOU UP THE MOST***

FRAN LANDESMAN

TOMMY WOLF

Ballad

**Staff 1:** D  $\Delta$  7 C 7 D  $\Delta$  7 C 7 D  $\Delta$  7 C 7 D  $\Delta$  7

**Staff 2:** F 7 sus 4 B $\flat$   $\Delta$  7 B 7 sus 4 F $\sharp$   $\Delta$  7 A 7 sus 4 D  $\Delta$  7 B m 7

**Staff 3:** E m 7 A 7 D/F $\sharp$  F 7 E m 7 B + 7 E m 7 A 7

**Staff 4:** D  $\Delta$  7 C 7 D  $\Delta$  7 C 7 F $\sharp$  m 7 B m 7 E m 7 A 7 F $\sharp$  m 7 B 7

**Staff 5:** G $\sharp$  m 7  $\flat$  5 G m 7 F $\sharp$  m 7 B m 7 E 7 1. E m 7 A 7 D  $\Delta$  7 A 7 sus 4

**Staff 6:** 2. E m 7 A 7 D  $\Delta$  7 A m 7 D  $\Delta$  7 A m 7 D  $\Delta$  7

**Staff 7:** A m 7 D  $\Delta$  7 A m 7 D  $\Delta$  7 D m 7 G  $\Delta$  7

# B $\flat$

281.

## SPRING CAN REALLY...(P. 2)

D m7    G  $\Delta$ 7    G# m7    C#7    F#  $\Delta$ 7    B m7    E7

A  $\Delta$ 7    G  $\Delta$ 7    D  $\Delta$ 7    C  $\Delta$ 7    D  $\Delta$ 7    B m7    E m7    A7

F# m7    B7    G# m7  $\flat$ 5    G m7    F m7    B  $\flat$ 7

E m7    A7    F# m7    B7    G  $\Delta$ 7    F# m7    E m7    D  $\Delta$ 7

C# m7  $\flat$ 5    F#7    B m7    E7    G  $\Delta$ 7    C7

F# m7    B7    A9 sus 4    E $\flat$ /F    A7#9    D  $\Delta$ 7

B $\flat$

282.

# SQUIRREL

Medium Swing

TADD DAMERON

The musical score for "Squirrel" by Tadd Dameron is written for a single melodic line in B-flat major, 4/4 time, at a medium swing tempo. The score consists of three staves of music, each containing four measures. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure of the first staff contains a whole note B-flat. The second measure of the first staff contains a repeat sign. The third and fourth measures of the first staff contain eighth notes. The second staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure of the second staff contains a whole note B-flat. The second measure of the second staff contains a repeat sign. The third and fourth measures of the second staff contain eighth notes. The third staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure of the third staff contains a whole note B-flat. The second measure of the third staff contains a repeat sign. The third and fourth measures of the third staff contain eighth notes. The score is annotated with chords: G7 above the first measure of the first staff, C7 above the second measure of the first staff, G7 above the third measure of the first staff, C7 below the first measure of the second staff, G7 below the second measure of the second staff, A m7 below the first measure of the third staff, D 7 sus 4 below the second measure of the third staff, and G7 below the third measure of the third staff. The score ends with a double bar line and repeat dots at the end of the third staff.

Chords: G7, C7, G7, C7, G7, A m7, D 7 sus 4, G7

B $\flat$

283.

# STABLEMATES

BENNY GOLSON

Medium Swing

The musical score for "Stablemates" by Benny Golson is written for a single melodic line in the key of B-flat major (indicated by two flats in the key signature). The tempo is marked "Medium Swing". The score consists of ten staves of music, each with a series of chords written above it. The chords are as follows:

- Staff 1: F $\sharp$ m7, B7, Fm7, B $\flat$ 7, E $\flat$  $\Delta$ 7, D7 $\sharp$ 9
- Staff 2: B $\flat$ m7, E $\flat$ 7, A $\flat$  $\Delta$ 7, A m7 $\flat$ 5, D7
- Staff 3: G m7, C7, F m7, B $\flat$ 7 $\flat$ 9
- Staff 4: E $\flat$  $\Delta$ 7, G m7, A $\flat$ 7
- Staff 5: A7 $\sharp$ 9, D7, C $\sharp$ 7, C7
- Staff 6: B7, B $\flat$ 7, F $\sharp$ m7, B7, Fm7, B $\flat$ 7
- Staff 7: E $\flat$  $\Delta$ 7, D7 $\sharp$ 9, B $\flat$ m7, E $\flat$ 7
- Staff 8: A $\flat$  $\Delta$ 7, A m7 $\flat$ 5, D7, G m7, C7
- Staff 9: F m7, B $\flat$ 7 $\flat$ 9, E $\flat$  $\Delta$ 7

The melody is written in a single line on a grand staff (treble and bass clefs). It features various musical notations including eighth notes, quarter notes, half notes, and rests. There are also triplet markings (indicated by a '3' over a group of notes) on several staves. The score ends with a double bar line on the final staff.

B $\flat$

284.

# STAR EYES

DON RAYE  
GENE DePAUL

Medium Swing

Chords and musical notation for "Star Eyes":

Staff 1:  $F\Delta 7$   $Gm7$   $C7$   $F\Delta 7$

Staff 2:  $Fm7$   $B\flat 7$   $E\flat\Delta 7$   $A m7\flat 5$   $D7\flat 9$

Staff 3:  $G\Delta 7$  1.  $G m7\flat 5$   $C7$  2.  $G m7\flat 5$   $C7$   $F7\flat 9$

Staff 4:  $B\flat\Delta 7$   $Cm7$   $F7$   $B\flat m7$

Staff 5:  $E\flat 7$   $A\flat\Delta 7$

Staff 6:  $Gm7$   $C7$   $F\Delta 7$   $Gm7$   $C7$

Staff 7:  $F\Delta 7$   $Fm7$   $B\flat 7$   $E\flat\Delta 7$

Staff 8:  $A m7\flat 5$   $D7\flat 9$   $G\Delta 7$   $G m7\flat 5$   $C7$

Staff 9:  $F7$   $E+7$   $E\flat 7$   $D7$   $Gm7$   $G m7/C$   $F\Delta 7$

Staff 10: 3

B $\flat$

# STARS FELL ON ALABAMA

285.

MITCHELL PARISH  
FRANK PERKINS

Ballad

D $\Delta$ 7 B7 Em7 A7 D $\Delta$ 7 G $\Delta$ 7 F $\sharp$ m7 F $\circ$ 7

Em7 1. A7 A7/G F $\sharp$ m7 B7 Em7 A7

2. A7 D $\Delta$ 7 G7 F $\sharp$ m7 B7

Em7 A7 F $\sharp$ m7 Bm7 Em7 A7

D $\Delta$ 7 B7 Em7 C $\sharp$ m7 $\flat$ 5 F $\sharp$ 7 Bm7 Bm7/A

G $\sharp$ m7 C $\sharp$ 7 F $\sharp$  $\Delta$ 7 A7 D $\Delta$ 7 B7

Em7 A7 D $\Delta$ 7 G $\Delta$ 7 F $\sharp$ m7 F $\circ$ 7

Em7 A7 D $\Delta$ 7

B $\flat$

286.

# STEEPLE CHASE

Med Up Bop

CHARLIE PARKER

The musical score for "Steeple Chase" by Charlie Parker is written in B-flat major (one flat) and 4/4 time. It consists of ten staves of music. The first staff begins with a repeat sign and a key signature change to B-flat major. The melody is characterized by eighth and sixteenth notes, with some triplet figures. Chords are indicated above and below the staff. The score includes a double bar line with repeat dots in the third staff, and a triplet of eighth notes in the fourth staff. The final staff ends with a double bar line.

Chords: C $\Delta$ 7, A m7, D m7, G7 $\sharp$ 11, C $\Delta$ 7, A7 $\flat$ 9, D m7, G7, C $\Delta$ 7, A m7, D m7, G7 $\sharp$ 11, C $\Delta$ 7, A7 $\flat$ 9, D m7, G7, C $\Delta$ 7, E7, E7, A7, D7, G7, G7, C $\Delta$ 7, A m7, D m7, G7 $\sharp$ 11, C $\Delta$ 7, A7 $\flat$ 9, D m7, G7, C $\Delta$ 7, A m7, D m7, G7 $\sharp$ 11, C $\Delta$ 7, A7 $\flat$ 9, D m7, G7, C $\Delta$ 7, A m7.



**B $\flat$** 

# STORMY WEATHER

287.

TED KOEHLER  
HAROLD ARLEN

Ballad

Chord progression for "Stormy Weather" (Ballad):

Chords:  $F\Delta 7$ ,  $D7\flat 9$ ,  $Gm7$ ,  $C7$ ,  $Am7$ ,  $D7\flat 9$ ,  $Gm7$ ,  $Gm7/C$ ,  $Am7$ ,  $G\sharp 7$ ,  $Gm7$ ,  $C+7$ ,  $F\Delta 7$ ,  $D7\sharp 9$ ,  $Gm7$ ,  $C7\flat 9$ ,  $F\Delta 7$ ,  $D7\flat 9$ ,  $Gm7$ ,  $C7$ ,  $Am7$ ,  $D7\flat 9$ ,  $Gm7$ ,  $Gm7/C$ ,  $Am7$ ,  $G\sharp 7$ ,  $Gm7$ ,  $C+7$ ,  $F\Delta 7$ ,  $B7\flat 9$ ,  $B\flat\Delta 7$ ,  $B\circ 7$ ,  $F/C$ ,  $B\flat\Delta 7$ ,  $B\circ 7$ ,  $F/C$ ,  $F7$ ,  $B\flat\Delta 7$ ,  $B\circ 7$ ,  $F/A$ ,  $Dm7$ ,  $Am7$ ,  $Dm7$ ,  $G7$ ,  $C7\flat 9$ ,  $F\Delta 7$ ,  $D7\flat 9$ ,  $Gm7$ ,  $C7$ ,  $Am7$ ,  $D7\flat 9$ ,  $Gm7$ ,  $Gm7/C$ ,  $Am7$ ,  $G\sharp 7$ ,  $Gm7$ ,  $C+7$ ,  $F\Delta 7$ .

**B $\flat$**

288.

# STREET OF DREAMS

SAM LEWIS  
VICTOR YOUNG

Ballad

The musical score for "Street of Dreams" is written in B-flat major (one flat) and 4/4 time. It is a ballad. The score consists of four staves of music. The first staff begins with a G7 chord, followed by a triplet of eighth notes (F#, G, A), then a C7 chord, another triplet (B, C, D), an FΔ7 chord, a B $\flat$ Δ7 chord, an Am7 chord, and a D7 chord. The second staff continues with G7, a triplet (F#, G, A), C7, another triplet (B, C, D), FΔ7, C+7, Cm7, and F7. The third staff features B $\flat$ Δ7, a triplet (F, G, A), E $\flat$ 7, FΔ7, E $\flat$ 7, and D7. The fourth staff starts with G7, a triplet (F#, G, A), E $\flat$ 7, Gm7, C7 sus 4, and F $\sharp$ 9. The music is primarily composed of eighth and quarter notes, with some triplet markings.

B $\flat$

# SUNNY

289.

BOBBY HEBB

Light Rock

B m7      A m7      D7      G  $\Delta$ 7      C# m7 F#7

B m7      A m7      D7      G  $\Delta$ 7      C# m7 F#7

B m7      A m7      D7      G  $\Delta$ 7      C7

C# m7  $\flat$ 5      F#7 #9      B m7      F#7 #9

**B $\flat$**

290.

# ***SUNNY SIDE OF THE STREET***

**DOROTHY FIELDS  
JIMMY McHUGH**

**Medium Swing**

**D  $\Delta$  7**

**C $\sharp$  m7 F $\sharp$  7**

**G  $\Delta$  7**

**C 7 $\sharp$  11**



**B m7**

**E 7**

**E m7**

**A 7**

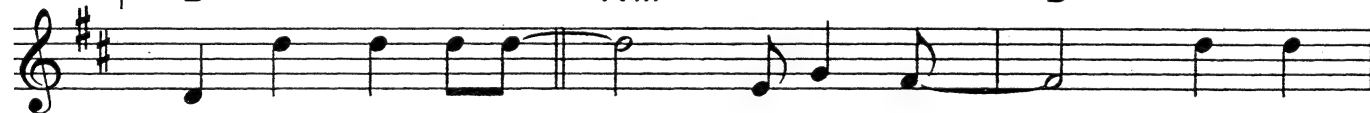
**1. F $\sharp$  m7 E m7 A 7**



**2. D  $\Delta$  7**

**A m7**

**D 7**



**G  $\Delta$  7**

**B m7**

**E 7**



**A 7**

**E m7**

**A 7**

**D  $\Delta$  7**

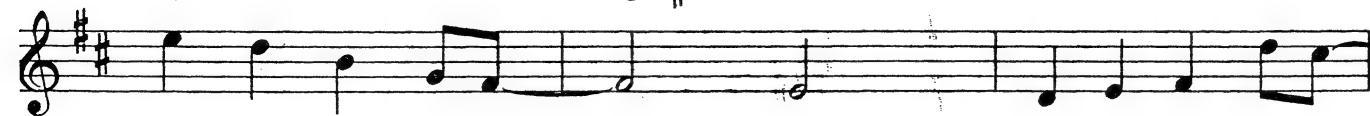
**C $\sharp$  m7 F $\sharp$  7**



**G  $\Delta$  7**

**C 7 $\sharp$  11**

**B m7**



**E 7**

**E m7**

**A 7**

**D  $\Delta$  7**



**B<sub>b</sub>**

# ***SWEET LORRAINE***

291.

Ballad or Medium Swing

MITCHELL PARISH

CLIFF BURWELL

D  $\Delta$ 7 C7 B7 Em7 A7 A $\sharp$ °7 Bm7 Am7 D7

G7 F $\sharp$ 7 F7 $\sharp$ 11 E7 Em7 A7 F $\sharp$ m7 B7

Em7 A7 D  $\Delta$ 7 C7 B7 Em7 A7 A $\sharp$ °7

Bm7 Am7 D7 G7 F $\sharp$ 7 F7 $\sharp$ 11 E7 Em7 A7

D  $\Delta$ 7 Am7 D7 G  $\Delta$ 7 F $\sharp$ m7 B7 Em7 Dm7 G7

C  $\Delta$ 7 F $\sharp$ m7 B7 Em7 Dm7 G7 C7 B+7

B $\flat$ 7 $\sharp$ 11 A7 C7 B+7 B $\flat$ 7 $\sharp$ 11 A+7 D  $\Delta$ 7 C7 B7

Em7 A7 A $\sharp$ °7 Bm7 Am7 D7 G7 F $\sharp$ 7

F7 $\sharp$ 11 E7 Em7 A7 D  $\Delta$ 7

B $\flat$

292.

# SWING DENTZ SWING

Medium Swing

CHICK COREA

Chord progression for *Dentz Swing* (Medium Swing):

Staff 1: E m7, F#7, B m7

Staff 2: E m7, F#7, B m7

Staff 3: B7, E m7

Staff 4: C  $\Delta$ 7, B m7, G#m7 $\flat$ 5, 1. G m7

Staff 5: F#7, 2. G m7, F#7, A m7

Staff 6: A m7, B $\flat$  m7, E $\flat$ 7, G#7 $\flat$ 9

Staff 7: C#7 $\flat$ 9, F#m7, D7, C#m7

B $\flat$

293.

SWING DENTZ SWING (P. 2)

B $\flat$ 7 A7

A7  $\oplus$  D $\Delta$ 7 G7 D $\Delta$ 7 $\sharp$ 11

C $\sharp$ 7 F $\sharp$ m7

$\oplus$  D $\Delta$ 7 G7 D7 C $\sharp$ 7 F $\sharp$ m

*Ritard*

Bb

294.

# SWING SHIFT

ed. Swing

CHUCK ISRAELS

C7

The first system of musical notation consists of two staves. The treble staff contains a series of chords and eighth notes, while the bass staff contains a bass line with eighth notes and rests. The key signature is Bb and the time signature is 4/4.

F7

C7

The second system of musical notation consists of two staves. The treble staff contains a series of chords and eighth notes, while the bass staff contains a bass line with eighth notes and rests. The key signature is Bb and the time signature is 4/4.

G7

F7

Bb7

The third system of musical notation consists of two staves. The treble staff contains a series of chords and eighth notes, while the bass staff contains a bass line with eighth notes and rests. The key signature is Bb and the time signature is 4/4. The word "fill" is written above the bass staff in the third measure.



B $\flat$

# SY CLONE

295.

JACK ZUCKER

Fast Swing

The musical score is written for a single melodic line in treble clef, key of B-flat major (one sharp, F#), and 4/4 time. The tempo is marked 'Fast Swing'. The score consists of three staves of music, each with specific chord annotations above the notes.

**Staff 1:**

- Chords: G7, C7, G7, A7 $\flat$ 9, D+7 $\sharp$ 9, G+7 $\sharp$ 9

**Staff 2:**

- Chords: C7, G7, E+7 $\sharp$ 9

**Staff 3:**

- Chords: E $\flat$ 7, D+7 $\sharp$ 9, G+7 $\sharp$ 9, A7 $\flat$ 9, D+7 $\sharp$ 9

The score concludes with the instruction **SOLO ON BLUES**.

Bb

296.

# T. J. R. C.

(THAD JONES RHYTHM CHANGES)

Medium Up Swing

BILL DOBBINS

Bb<sup>6</sup> G<sup>+</sup>7

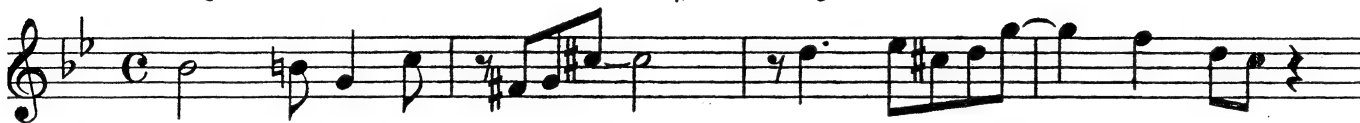
Cm<sup>7</sup>

F<sup>+</sup>7<sup>#9</sup>

Bb<sup>6</sup> G<sup>+</sup>7

Cm<sup>7</sup>

F7<sup>b9</sup>



Fm<sup>7</sup>

Bb<sup>7</sup>

Eb<sup>6</sup>

E<sup>o</sup>7

Dm<sup>7</sup>

G7<sup>#9</sup>

Cm<sup>7</sup>

F7<sup>#9</sup>



Bb<sup>6</sup> G<sup>+</sup>7

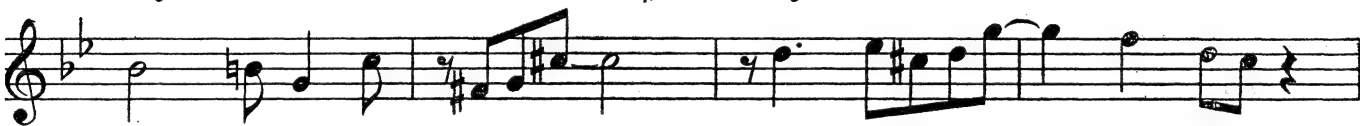
Cm<sup>7</sup>

F<sup>+</sup>7<sup>#9</sup>

Bb<sup>6</sup> G<sup>+</sup>7

Cm<sup>7</sup>

F7<sup>b9</sup>



Fm<sup>7</sup>

Bb<sup>7</sup>

Eb<sup>6</sup>

E<sup>o</sup>7

Dm<sup>7</sup>

G7

Cm<sup>7</sup>

F7<sup>b9</sup>

Bb<sup>6</sup>



Am<sup>7</sup>

D7

Dm<sup>7</sup>

G7



Gm<sup>7</sup>

C7

Cm<sup>7</sup>

G7<sup>b9</sup>

Cm<sup>7</sup>

F7



Bb<sup>6</sup> G<sup>+</sup>7

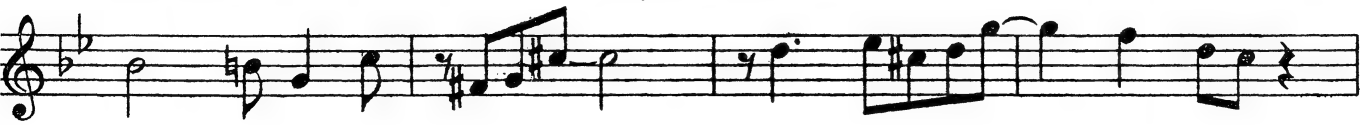
Cm<sup>7</sup>

F<sup>+</sup>7<sup>#9</sup>

Bb<sup>6</sup> G<sup>+</sup>7

Cm<sup>7</sup>

F7<sup>b9</sup>



Fm<sup>7</sup>

Bb<sup>7</sup>

Eb<sup>6</sup>

E<sup>o</sup>7

Dm<sup>7</sup>

G7<sup>b9</sup>

Cm<sup>7</sup>

F7<sup>b9</sup>

Bb<sup>6</sup>



B $\flat$

# TEACH ME TONIGHT

297.

SAMMY CAHN  
GENE DePAUL

Swing Ballad

Chords: G m7 C7 C+7 F  $\Delta$ 7 B $\flat$ 7 A m7 D7 D+7

Chords: G m7 C7 A m7 $\flat$ 5 D7 $\flat$ 9 G m7

1. C7 sus 4 C7 F  $\Delta$ 7 D7 G m7 C7 C+7 2. C7 sus 4 C7

Chords: F $\frac{6}{9}$  A m7 G $\sharp$ m7 G m7 C7 F  $\Delta$ 7 D7 $\flat$ 9

Chords: G m7 C7 F  $\Delta$ 7 B m7 $\flat$ 5 E7 $\flat$ 9 A m7 D7

Chords: D m7 G7 G m7 C7 C+7 F  $\Delta$ 7 B $\flat$ 7

Chords: A m7 D7 D+7 G m7 C7 A m7 $\flat$ 5 D7 $\flat$ 9

Chords: G m7 C7 sus 4 C7 F $\frac{6}{9}$

B $\flat$

298.

# TEA FOR TWO

IRVING CAESAR

VINCERT YOUMANS

Medium Swing

Cm $^7$  F $^7$  Cm $^7$  F $^7$  B $\flat$  $\Delta^7$  E $\flat^7$  Dm $^7$  C $\sharp^{\circ 7}$



Cm $^7$  F $^7$  Cm $^7$  F $^7$  B $\flat$  $\Delta^7$  Cm $^7$  Dm $^7$  E $\flat$  $\Delta^7$



Em $^7$  A $^7$  Em $^7$  A $^7$  D $\Delta^7$  G $^7$  F $\sharp$ m $^7$  B $^7$



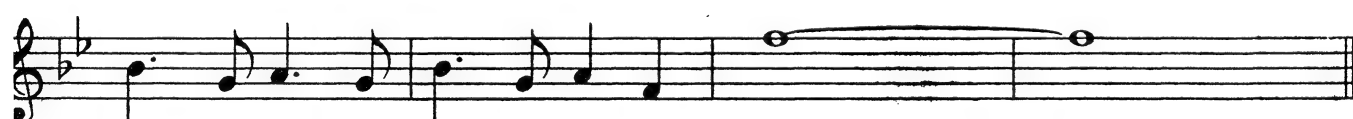
Em $^7$  A $^7$  Em $^7$  A $^7$  D $\Delta^7$  Cm $^7$  F $^7$



Cm $^7$  F $^7$  Cm $^7$  F $^7$  B $\flat$  $\Delta^7$  E $\flat^7$  Dm $^7$  C $\sharp^{\circ 7}$



Cm $^7$  F $^7$  Cm $^7$  F $^7$  Dm $^7\flat 5$  G $^7\flat 9$



Cm $^7$  G $^7$  A $\flat^7$  G $^7$  B $^{\circ 7}$  Cm $^7$  E $\flat$ m $\Delta^7$  A $\flat^7$



B $\flat$ /D C $\sharp^{\circ 7}$  Cm $^7$  F $^7$  B $\flat$  $\Delta^7$



## OPTIONAL CHORDS

C m7   F7   E m7 $\flat$ 5   A7   B $\flat$   $\Delta$ 7   E $\flat$ 7   D m7   G7

C m7   F7   E m7 $\flat$ 5   A7   B $\flat$   $\Delta$ 7   C m7   D m7   E $\flat$   $\Delta$ 7

E m7   A7   G $\sharp$  m7 $\flat$ 5   C $\sharp$ 7   D  $\Delta$ 7   G7   F $\sharp$  m7   B7

E m7   A7   G $\sharp$  m7 $\flat$ 5   C $\sharp$ 7   D  $\Delta$ 7   C m7   F7

C m7   F7   E m7 $\flat$ 5   A7   B $\flat$   $\Delta$ 7   E $\flat$ 7   D m7   C $\sharp$   $\circ$ 7

C m7   F7   E m7 $\flat$ 5   A7   D m7 $\flat$ 5   G7 $\flat$ 9

C m7   G7   A $\flat$ 7   G7   G7 $\flat$ 9   C m7   E $\flat$  m  $\Delta$ 7   A $\flat$ 7

B $\flat$ /D   C $\sharp$   $\circ$ 7   C m7   F7   B $\flat$   $\Delta$ 7

# B♭

300.

## THAT OLD FEELING

LEW BROWN

SAMMY FAIN

Ballad or Easy Swing

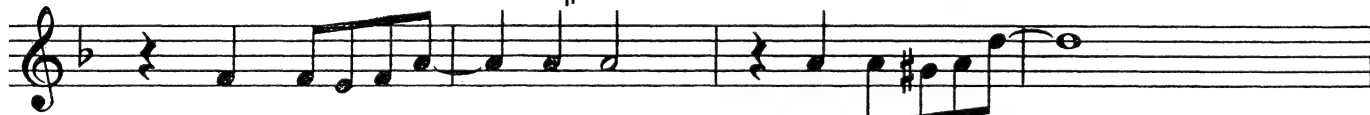
F<sup>6</sup> F/E F/D F/C B♭m7 E♭7 A m7♭5 D7♭9



G m7 D+7 G m7 G#m7 C#7 C7 A7



D m7 A7/C# F/C B7 B♭Δ7



D m7 G7 G m7 C#7#11 C7



F<sup>6</sup> F/E F/D F/C B♭m7 E♭7 A m7♭5 D7♭9



G m7 D+7 G m7 G m7/F B m7♭5 E7♭9



A m7♭5 D7♭9 G m7 B♭m7 E♭7



F/C A7/C# D m7 A♭7 G m7 C7 sus 4 C7 F<sup>6</sup>



B $\flat$

# THAT'S ALL

301.

ALAN BRANDT

BOB HAYMES

Ballad

Chord progression for "THAT'S ALL":

Chords: C $\Delta$ 7, Dm7, Em7, Dm7, C $\Delta$ 7, F $\Delta$ 7 $\sharp$ 11, Em7, A7, F $\sharp$ m7 $\flat$ 5, Fm7, Em7, E $\flat$ °7, 1. Em7, A7, Dm7, G7, 2. Dm7, G7, C $\flat$ 6, Gm7, C7 $\flat$ 9, F $\Delta$ 7, D7 $\flat$ 9, Gm7, C7 $\flat$ 9, F $\Delta$ 7, B $\flat$ 7, Am7, D7 $\flat$ 9, G $\Delta$ 7, E7 $\flat$ 9, Am7, D7 $\flat$ 9, Dm7, G7, C $\Delta$ 7, Dm7, Em7, Dm7, C $\Delta$ 7, F $\Delta$ 7 $\sharp$ 11, Em7, A7, F $\sharp$ m7 $\flat$ 5, Fm7, Em7, E $\flat$ °7, Dm7, G7, C $\flat$ 6.

B $\flat$

302.

# THEME FOR MAXINE

Medium 3

WOODY SHAW

Chord progression and notation details:

- Staff 1: Measures 1-4. Chords: F $\sharp$ m7, G $\sharp$ m7, E7, D7. Triplet markings in measures 1, 3, and 4.
- Staff 2: Measures 5-8. Chords: A m7, D m. First ending: 1. A m, D m. Second ending: 2. A m, D m. Triplet markings in measures 5, 7, and 8.
- Staff 3: Measures 9-12. Chords: B  $\Delta$ 7, A  $\Delta$ 7, G  $\Delta$ 7, B m7. Triplet markings in measures 9, 10, 11, and 12.
- Staff 4: Measures 13-16. Chords: B  $\Delta$ 7, A  $\Delta$ 7, G  $\Delta$ 7, B m7. Triplet markings in measures 13, 14, 15, and 16.



B $\flat$

# THEN I'LL BE TIRED OF YOU

303.

E. Y. HAEBURG  
ARTHUR SCHWARTZ

Ballad

Chord progression for the song "Then I'll Be Tired of You" (Ballad):

Chords: D $\Delta$ 7, B7 $\sharp$ 11, E m7, A 9 sus 4, D $\Delta$ 7, B7 $\sharp$ 11, E m7, A 9 sus 4, A 7, C 7 $\sharp$ 11, B 7, E m7, A 7, A 7/G, F $\sharp$  m7, B 7, E m7, A 7, D $\Delta$ 7, B7 $\sharp$ 11, E m7, A 9 sus 4, D $\Delta$ 7, B7 $\sharp$ 11, E m7, A 9 sus 4, A 7, C 7 $\sharp$ 11, B 7, E m7, A 7, D $\flat$  9, C m7, F 7, B $\flat$   $\Delta$ 7, G m7, C m7, F 7, B $\flat$   $\Delta$ 7, C $\sharp$  7, C m7, F 7, B $\flat$   $\Delta$ 7, G m7, C m7, F 7, D m7, G 7, E m7, A 7, D $\Delta$ 7, B7 $\sharp$ 11, E m7, A 9 sus 4, D $\Delta$ 7, B7 $\sharp$ 11, E m7, A 9 sus 4, A 7, C 7 $\sharp$ 11, B 7, E m7, A 7, D $\flat$  9.



**B $\flat$** 

304.

# THERE GOES MY HEART

**BENNY DAVIS  
ABNER SILVER**

Ballad or Swing

C $\Delta$ 7 F7 E $m$ 7 D $\sharp^{\circ}$ 7 D $m$ 7 G7D $m$ 7 G7 C $\Delta$ 7E $m$ 7 $\flat$ 5 A+7 D $m$ 7A $m$ 7 D7 D $m$ 7 G7C $\Delta$ 7 F7 E $m$ 7 D $\sharp^{\circ}$ 7 D $m$ 7 G7D $m$ 7 G7 C $\Delta$ 7E $m$ 7 $\flat$ 5 A+7 D $m$ 7 F $m$ 7 B $\flat$ 7 $\sharp$ 11C $\Delta$ 7/G D $m$ 7/G F $m$ /G C $\flat$ 6

# B $\flat$

305.

## THERE GOES MY HEART (P. 2)

### BLOWING CHANGES

Chord progression for **B $\flat$**  key:

Row 1: C  $\Delta$ 7      E m7      A7      D m7      G7

Row 2: D m7      G7      C  $\Delta$ 7

Row 3: E m7 $\flat$ 5      A7      D m7

Row 4: A m7      D7      D m7      G7

Row 5: C  $\Delta$ 7      E m7      A7      D m7      G7

Row 6: D m7      G7      C  $\Delta$ 7

Row 7: E m7 $\flat$ 5      A7      D m7      B $\flat$ 7

Row 8: C  $\Delta$ 7      D m7      G7      C  $\frac{6}{9}$       D m7      G7

**B $\flat$**

306.

# ***THEY SAY IT'S WONDERFUL***

Medium Swing

IRVING BERLIN

A m7      A m7 $\flat$ 5      D 7 $\flat$ 9      G  $\Delta$  7      B m7      B $\flat$  o 7

A m7      A m7 $\flat$ 5      D 7 $\flat$ 9      G  $\Delta$  7      B m7      E 7

A m7      A m7 $\flat$ 5      D 7 $\flat$ 9      G  $\Delta$  7      B m7      B $\flat$  o 7

A m7      A m7 $\flat$ 5      D 7 $\flat$ 9      D m7      G 7

C  $\Delta$  7      F 7 $\sharp$ 11      E m7      B m7      F $\sharp$  7

B m7      C $\sharp$  m7 $\flat$ 5      F $\sharp$  7 $\flat$ 9      B m7      E 7      B $\flat$  m7      E $\flat$  7

A m7      A m7 $\flat$ 5      D 7 $\flat$ 9      B m7 $\flat$ 5      E 7 $\flat$ 9

A m7      D 7      G 6 9

B $\flat$

# THIER'S TEARS

307.

Bossa

CLARE FISCHER

The musical score is written for a single melodic line in B-flat major, 4/4 time, with a Bossa nova feel. It consists of 16 measures, organized into four systems of four measures each. The melody features a prominent triplet in measures 2, 6, 10, and 14. Chords are indicated above the staff, and the piece concludes with a double bar line.

Chords and measures:

- Measure 1: G m
- Measure 2: G m/F
- Measure 3:  $E\flat\Delta 7\sharp 11$
- Measure 4: D 7 $\sharp 9$
- Measure 5:  $E\flat\Delta 7\sharp 11$
- Measure 6: D 7
- Measure 7: G m
- Measure 8: G 7 $\sharp 9$
- Measure 9: C m7
- Measure 10: F 7
- Measure 11: B 7 $\sharp 9$
- Measure 12: E 7 $\flat 9$
- Measure 13:  $B\flat\Delta 7\sharp 11$
- Measure 14: A 7
- Measure 15: D  $\flat 9$
- Measure 16: A $\flat$  7 $\sharp 11$

Final chords (measures 17-20):

- Measure 17:  $E\flat\Delta 7$
- Measure 18: A + 7 $\sharp 9$
- Measure 19: D + 7
- Measure 20: G m $\flat 6$

**B**

308.

***THINGS AIN'T WHAT  
THEY USED TO BE***

## Medium Swing

## DUKE ELLINGTON

The musical score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The chords and notes are as follows:

- Staff 1:** Chords: G7, G7. Notes: G4 (quarter), A4-B4 (triplet eighth notes), C5 (quarter), B4-A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
- Staff 2:** Chord: C7. Notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (quarter), B3 (quarter), A3 (quarter), G3 (half).
- Staff 3:** Chords: G7, Am7. Notes: G4 (quarter), A4-B4 (triplet eighth notes), C5 (quarter), B4-A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (quarter), B3 (quarter), A3 (quarter), G3 (half).
- Staff 4:** Chords: D7#9, D7, G7, Bb7, Am7, D7. Notes: D4 (quarter), E4-F#4 (triplet eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (quarter), B3 (quarter), A3 (quarter), G3 (half).

**B<sub>b</sub>**

# THIS CAN'T BE LOVE

309.

LORENZ HART  
RICHARD RODGERS

Medium Swing

The musical score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music. The chords and melodic lines are as follows:

- Staff 1: Chords G<sup>6</sup><sub>9</sub> and C<sup>7</sup>. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half).
- Staff 2: Chords G<sup>Δ</sup>7, E m<sup>7</sup>, A m<sup>7</sup>, and D<sup>7</sup>. Melody: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half).
- Staff 3: Chords G<sup>6</sup><sub>9</sub> and C<sup>7</sup>. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half).
- Staff 4: Chords B m<sup>7</sup>, E m<sup>7</sup>, A m<sup>7</sup>, D<sup>7</sup>, and G<sup>6</sup><sub>9</sub>. Melody: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half), E4 (quarter), F#4 (quarter), G4 (quarter).
- Staff 5: Chords F# m<sup>7</sup>, B<sup>7</sup>, and E m<sup>7</sup>. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half), E4 (quarter), F#4 (quarter), G4 (quarter).
- Staff 6: Chords B m<sup>7</sup><sub>b5</sub>, E<sup>7</sup><sub>b9</sub>, A m<sup>7</sup>, and D<sup>7</sup>. Melody: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half).
- Staff 7: Chords G<sup>6</sup><sub>9</sub> and C<sup>7</sup>. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half).
- Staff 8: Chords B m<sup>7</sup>, E m<sup>7</sup>, A m<sup>7</sup>, D<sup>7</sup>, and G<sup>6</sup><sub>9</sub>. Melody: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half), E4 (quarter), F#4 (quarter), G4 (quarter).

B $\flat$

310.

# THREE AND ONE

Med. Swing

THAD JONES

F  $\Delta$  7

F  $\Delta$  7 E $\flat$  7

D 7



G m 7

B m 7

E 7



A 7

D 7  $\flat$  9

G 7

C 7



1. F 7

B $\flat$   $\Delta$  7

B m 7

E 7

A m 7

D 7

G m 7

C 7



2. F 7  $\sharp$  9

F 7  $\sharp$  9/A

B $\flat$  7

B  $\circ$  7

$\Phi$  F  $\flat$ /C

D 7

G m 7

C 7



C $\sharp$  7 F $\sharp$  7 F 7  $\sharp$  9





# B $\flat$

313.

## THYME'S TIME (P2)

Am<sup>7</sup> A $\flat$ m<sup>7</sup> Gm<sup>7</sup> C7 $\flat$ 9 F7 $\sharp$ 11 D $\sharp$ <sup>o</sup>7

Em<sup>7</sup> A<sup>7</sup> F $\sharp$ m<sup>7</sup> B<sup>7</sup> Em<sup>7</sup> A7 $\flat$ 9

Dm<sup>7</sup> G<sup>7</sup>  $\emptyset$  C<sup>6</sup><sub>9</sub>

$\emptyset$  A $\flat$  $\Delta$ 7 $\sharp$ 11 F $\sharp$  $\Delta$ 7 $\sharp$ 11 E $\Delta$ 7 $\sharp$ 11 E $\flat$  $\Delta$ 7

## SOLO CHANGES

C $\Delta$ 7 Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> A $\flat$ m<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

F<sup>7</sup> F $\sharp$ <sup>o</sup>7 C/G A<sup>7</sup>

F $\sharp$ m<sup>7</sup> B<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C $\Delta$ 7 G<sup>7</sup>

D.C. al Coda

B $\flat$

3/4.

# TIDAL BREEZE

HAROLD DANKO

Medium Swing

The musical score for "Tidal Breeze" is written for a single melodic line in B-flat major, 3/4 time, at a medium swing tempo. The score consists of eight staves of music. Chord annotations are placed above the staff lines to indicate the harmonic structure. The chords are as follows:

- Staff 1: C $\flat$  9, B $\flat$  7 #11
- Staff 2: C $\flat$  9, B $\flat$  7, A $\flat$  7
- Staff 3: G 7 #9, A $\flat$  7, G 7 #9, A $\flat$  7
- Staff 4: A + 7 #9, B $\flat$  7 #11, B 7 #9
- Staff 5: C $\flat$  9, B $\flat$  7 #11
- Staff 6: C $\flat$  9, B $\flat$  7, A $\flat$  7
- Staff 7: G 7 #9, A $\flat$  7, G 7 #9, A $\flat$  7
- Staff 8: A + 7 #9, B $\flat$  7 #11, B $\flat$  7 #9

**B $\flat$** 

# THE THRILL IS GONE

311.

B. DeSILVA

LEW BROWN

RAY HENDERSON

Ballad

Chord progression for "The Thrill Is Gone":

Chords: D m7, A +7, D m7, G 7, G m7, C 7, F# 7#11, F Δ 7, E m7b5, A +7b9, E b 7#11, D m7, E m7b5, A 7b9, D m7, A b 7#11, G m7, E m7b5, A 7, D m7, A +7, D m7, G 7, G m7, C 7, F# 7#11, F Δ 7, E m7b5, A +7b9, E b 7#11, D m7, E m7b5, A 7b9, D m7, A b 7#11, G m7, E m7b5, A 7b9, D m7, D m7/C, B m7b5, B b 7#11, D m7, G m7, G m7/F, E m7b5, A 7, B b Δ 7, E m7b5, A 7b9, D m 6.

B $\flat$

3/2.

# THYME'S TIME

Medium Swing

DEAN NEWTON

INTRO C $\Delta$ 7 (VAMP ON D.C.) B $\flat$  $\Delta$ 7 A $\flat$  $\Delta$ 7 G+7

C $\Delta$ 7 Bm7 E7 Am7 A $\flat$ m7 Gm7 C7 $\flat$ 9

F7 $\sharp$ 11 D $\sharp$ °7 Em7 A7

F $\sharp$ 7 B7 E7 A7

D7 G7 1. C $\Delta$ 7 Dm7 G7 $\flat$ 9

2. C $\Delta$ 7 G $\sharp$ m7 $\flat$ 5 G7 sus G7 C $\sharp$ m7 F $\sharp$ m7 B7 $\flat$ 9

D $\sharp$ m7 $\flat$ 5 G $\sharp$ 7 C $\sharp$ m7 $\flat$ 5 C $\sharp$ 7 D $\Delta$ 7 D $\flat$ 9

**B $\flat$** 

# A TIME FOR LOVE

315.

PAUL FRANCIS WEBSTER  
JOHNNY MANDEL

Ballad

Chord symbols for the first staff:  $C \Delta 7$ ,  $B \flat 7 \sharp 11$ ,  $C \Delta 7$ ,  $D 7 \sharp 11$

Chord symbols for the second staff:  $D m 7$ ,  $F \Delta 7/C$ ,  $B m 7$ ,  $E 7$ ,  $B m 7 \flat 5$ ,  $E 7 \flat 9$

Chord symbols for the third staff:  $A m 7$ ,  $B \flat 7/A \flat$ ,  $C 6/G$ ,  $D 7 \flat 9$

Chord symbols for the fourth staff:  $D m 7$ ,  $F \Delta 7/C$ ,  $B m 7 \flat 5$ ,  $E 7 \flat 9$

Chord symbols for the fifth staff:  $A m 7$ ,  $B m 7 \flat 5$ ,  $E 7 \flat 9$ ,  $A m 7$ ,  $D 7 \flat 9$ ,  $G \Delta 7$ ,  $B 7 \sharp 9$

Chord symbols for the sixth staff:  $E m 7$ ,  $E 7 \flat 9$ ,  $A m 7$ ,  $A m 7/G$ ,  $F \sharp m 7 \flat 5$ ,  $B 7 \sharp 11$

Chord symbols for the seventh staff:  $E \Delta 7$ ,  $C \sharp m 7$ ,  $D m 7$ ,  $G 7$ ,  $C \circ 7$ ,  $C \Delta 7$ ,  $B m 7 \flat 5$ ,  $E 7 \flat 9$

Chord symbols for the eighth staff:  $A m 7$ ,  $D 7 \flat 9$ ,  $D m 7$ ,  $F \Delta 7/C$

Chord symbols for the ninth staff:  $B m 7$ ,  $E 7$ ,  $E 7 \flat 9$ ,  $A m 7$ ,  $D 7 \sharp 11$

Chord symbols for the tenth staff:  $D m 7$ ,  $D m 7/G$ ,  $G 7 \flat 9$ ,  $C 6$

**B $\flat$**

3/6.

# ***TIMES LIE***

**CHICK COREA**

Easy 3

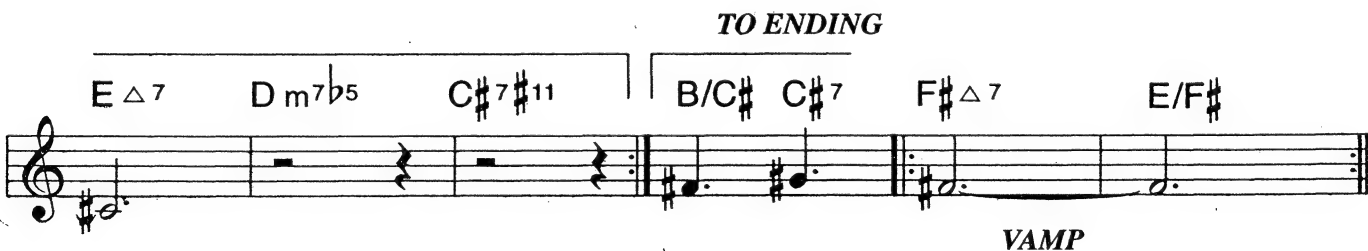
The musical score for "Times Lie" by Chick Corea is written in 3/6 time and B-flat major. It consists of eight staves of music. The chords and melodic lines are as follows:

- Staff 1:** Chords: C $\Delta$ 7, B $\flat$  $\Delta$ 7/C, C $\Delta$ 7 (4), B $\flat$  $\Delta$ 7/C. Melody: Quarter note G4, quarter rest, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- Staff 2:** Chords: C $\Delta$ 7, B $\flat$  $\Delta$ 7/C, C $\Delta$ 7, F $\sharp$ 7. Melody: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F $\sharp$ 5.
- Staff 3:** Chords: F $\Delta$ 7, B $\flat$ 7, F $\Delta$ 7 (4), E m7 $\flat$ 5, A7. Melody: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F $\sharp$ 5.
- Staff 4:** Chords: D m7, A $\flat$ 7, D m7, G7. Melody: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F $\sharp$ 5.
- Staff 5:** Chords: C $\Delta$ 7, B $\flat$  $\Delta$ 7/C, C $\Delta$ 7 (4), B $\flat$  $\Delta$ 7/C. Melody: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F $\sharp$ 5.
- Staff 6:** Chords: C $\Delta$ 7, B $\flat$  $\Delta$ 7/C, F $\sharp$  m7 $\flat$ 5, B7. Melody: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F $\sharp$ 5.
- Staff 7:** Chords: E $\Delta$ 7, B m7, E $\Delta$ 7 (4), D $\sharp$  m7 $\flat$ 5, G $\sharp$ 7 (4). Melody: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F $\sharp$ 5.

# B $\flat$

317.

TIMES LIE (P. 2)



**B $\flat$** 

318.

Easy 3

# TIME WAS

*(DREAMING)*SIDNEY KEITH  
MIGUEL PRADO

Chords and musical notation for the piece:

Staff 1: C $\sharp$ m7, C7, Bm7, E7, A $\Delta$ 7

Staff 2: E $\flat$ 7, D $\Delta$ 7, G7, A $\flat$ 9, F $\sharp$ m7

Staff 3: Bm7, E7, 1. A $\Delta$ 7, F $\sharp$ m7, Bm7

Staff 4: E7, 2. A $\flat$ 9, D $\sharp$ m7 $\flat$ 5, G $\sharp$ 7 $\flat$ 9

Staff 5: C $\sharp$  $\Delta$ 7, A $\sharp$ m7, D $\sharp$ m7, G $\sharp$ 7, C $\sharp$  $\Delta$ 7

Staff 6: A $\sharp$ m7, D $\sharp$ m7, F $\sharp$ m7, B7, E $\Delta$ 7, F $\sharp$ m7

Staff 7: G $\sharp$ m7, F $\sharp$ m7, B7, E $\Delta$ 7, Bm7, E7 sus 4

Staff 8: E7 $\flat$ 9, C $\sharp$ m7, C7, Bm7, E7, A $\Delta$ 7

Staff 9: E $\flat$ 7, D $\Delta$ 7, G7, A $\flat$ 9, F $\sharp$ m7

Staff 10: Bm7, E7, A $\Delta$ 7



**B $\flat$** 

# *TINY CAPERS*

319.

CLIFFORD BROWN

Medium Swing

Chord progression for *TINY CAPERS* (Medium Swing):

Chords:  $C\Delta 7$ ,  $E7$ ,  $A m7$ ,  $C7$ ,  $F\Delta 7$ ,  $A+7$ ,  $D m7$ ,  $D\sharp^{\circ}7$ ,  $E m7$ ,  $F\Delta 7$ ,  $E m7$ ,  $A m7$ ,  $D7$ ,  $D m7$ ,  $G7$ ,  $C\Delta 7$ ,  $E7$ ,  $A m7$ ,  $C7$ ,  $F\Delta 7$ ,  $A+7$ ,  $D m7$ ,  $D\sharp^{\circ}7$ ,  $E m7$ ,  $F\Delta 7$ ,  $E m7$ ,  $A m7$ ,  $D m7$ ,  $G7$ ,  $C_6^{\flat}$ ,  $F7\flat 9$ ,  $F7$ ,  $C7$ ,  $F7\flat 9$ ,  $F7$ ,  $E m7$ ,  $A7$ ,  $D m7$ ,  $G7$ ,  $C\Delta 7$ ,  $E7$ ,  $A m7$ ,  $C7$ ,  $F\Delta 7$ ,  $A+7$ ,  $D m7$ ,  $D\sharp^{\circ}7$ ,  $E m7$ ,  $F\Delta 7$ ,  $E m7$ ,  $A m7$ ,  $D m7$ ,  $G7$ ,  $C_6^{\flat}$ .

B $\flat$

320.

# TIS'

Swing Blues

THAD JONES

The musical score consists of three staves of music in B-flat major, 4/4 time, with a tempo of 320. The first staff begins with an F7#9 chord and a dynamic accent (>). The second staff features a Bb7#9 chord followed by an F7#9 chord, both with dynamic accents. The third staff starts with a Gm7 chord, followed by a C7#9 chord, and ends with an F7#9 chord and a dynamic accent. The notation includes eighth and sixteenth notes, rests, and a double bar line at the end of the third staff.

B $\flat$

# TO KILL A BRICK

321.

Fast Blues

WOODY SHAW

Musical score for "TO KILL A BRICK" by Woody Shaw. The score is in B $\flat$  major, 4/4 time, and consists of four staves of music. The first staff contains measures 1-4 with chords D7 $\sharp$ 11, G7, and D7. The second staff contains measures 5-8 with chords G7 and F $\sharp$ m7. The third staff contains measures 9-12 with chords B7, E m7, and A7. The fourth staff contains measures 13-16 with chords D7, F7, and a first ending (1. E7 A7) followed by a second ending (2. E m7 A7).

**B $\flat$** 

322.

# TOO CLOSE FOR COMFORT

JERRY BOCK  
LARRY HOLOFCENER  
GEORGE WEISS

Medium Swing

Chord progression for the song "Too Close for Comfort" (Medium Swing). The key signature is B $\flat$  major (two sharps: F $\sharp$  and C $\sharp$ ). The score consists of 10 staves of music, each with a corresponding chord progression written above it.

Chord Progression (Staff 1): D $\Delta$ 7, C $\sharp$ +7, F $\sharp$ m7 $\flat$ 5, B7

Chord Progression (Staff 2): E m7 $\flat$ 5, A7, 1. D $\Delta$ 7, E m7, A7

Chord Progression (Staff 3): 2. D $\Delta$ 7, A m7, D7, G7, G $\sharp$ °7

Chord Progression (Staff 4): D/A, A m7, D7, G7, G $\sharp$ °7

Chord Progression (Staff 5): B $\flat$ 7, E m7, A7, D $\Delta$ 7, C $\sharp$ +7

Chord Progression (Staff 6): F $\sharp$ m7 $\flat$ 5, B7, E m7 $\flat$ 5, A7

Chord Progression (Staff 7): D $\Delta$ 7, A m7, D7, G7, G $\sharp$ °7

Chord Progression (Staff 8): B m7 $\flat$ 5, E7 $\flat$ 9, B $\flat$ 7

Chord Progression (Staff 9): A7, D $\Delta$ 7

B $\flat$

# TOO MARVELOUS FOR WORDS

323.

JOHNNY MERCER  
RICHARD WHITING

Medium Swing

B m7 E7 B m7 E7

A  $\Delta$ 7 D 7  $\sharp$ 11 1. C  $\sharp$  m7 F  $\sharp$  m7

2. D  $\flat$   $\Delta$ 7 E  $\flat$  m7 A  $\flat$ 7 D  $\flat$   $\Delta$ 7 E m7 A 7 sus 4

E m7 A 7 sus 4 D  $\Delta$ 7 G 7  $\sharp$ 11

F  $\sharp$  m7 B7 B m7 E7 B m7 E7

A  $\Delta$ 7 D  $\Delta$ 7 C  $\sharp$  m7  $\flat$ 5 F  $\sharp$ 7  $\flat$ 9 B m7 G7

B m7 E 7 sus 4 A  $\overset{6}{9}$

B $\flat$

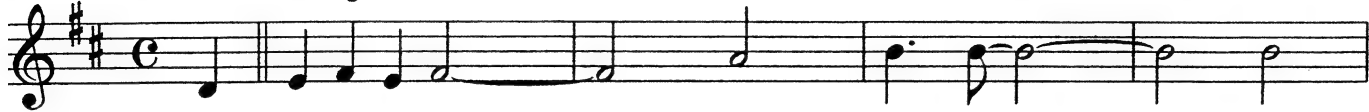
324.

# THE TOUCH OF YOUR LIPS

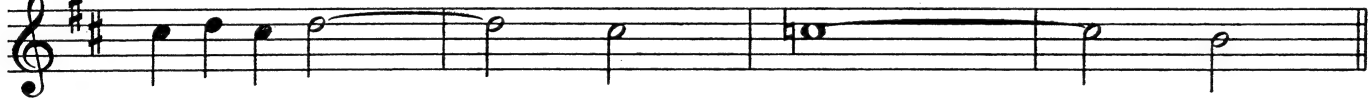
RAY NOBLE

Easy Swing

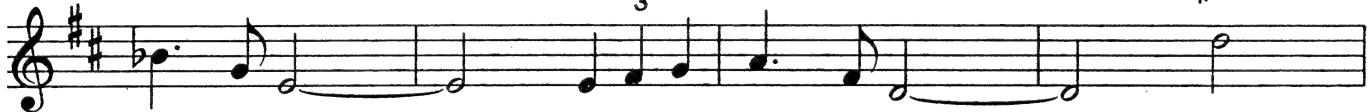
D  $\Delta$   $\frac{7}{3}$  B m7 E m7 A7 F# m11 B +7 E m11 A 13



D  $\frac{6}{9}$   $\frac{3}{3}$  G9 F# m7  $\flat$ 5 B7  $\flat$ 9 B7



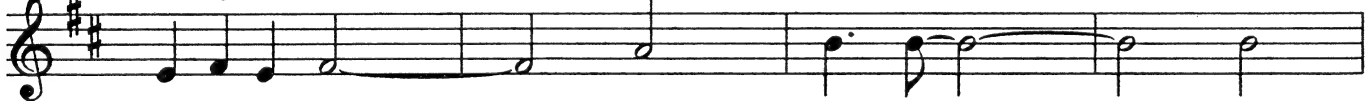
E m7  $\flat$ 5 A7 D  $\frac{6}{9}$  C7 #11 B m7 C# +7



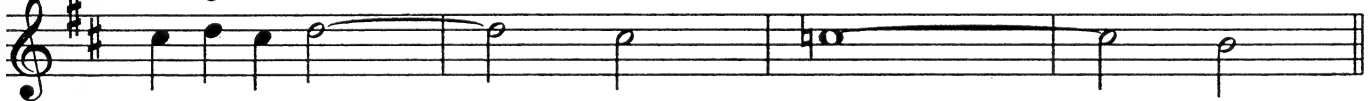
F#  $\Delta$  7/C# C#7 sus4 C#7 F#  $\Delta$  7 A13 A7 sus4



D  $\Delta$   $\frac{7}{3}$  B m7 E m7 A7 F# m11 B +7 E m11 A 13



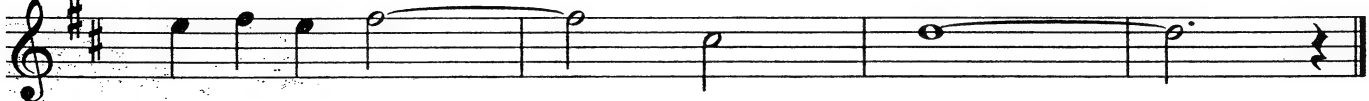
D  $\frac{6}{9}$   $\frac{3}{3}$  G9 F# m7  $\flat$ 5 B7  $\flat$ 9 B7



G m6 C9 B m7 E7



E m7  $\frac{7}{3}$  A7 sus4 A7 D  $\frac{6}{9}$



B $\flat$

# TRICROTISM

325.

Med. Swing

Bass Solo

OSCAR PETTIFORD

Chord progression and musical notation for the Bass Solo:

- Measure 1:  $F \Delta 7$
- Measure 2:  $G 7$
- Measure 3:  $B \flat \Delta 7$
- Measure 4:  $B^{\circ} 7$
- Measure 5:  $F/C$
- Measure 6:  $D 7$
- Measure 7:  $C \sharp 7$
- Measure 8:  $C 7$
- Measure 9:  $\% F \Delta 7$
- Measure 10:  $G 7$
- Measure 11:  $G 7$
- Measure 12:  $B \flat \Delta 7$
- Measure 13:  $B^{\circ} 7$
- Measure 14:  $F/C$
- Measure 15:  $D 7$
- Measure 16:  $G m 7$
- Measure 17:  $C 7$
- Measure 18:  $F_9^6$
- Measure 19: *Fine*
- Measure 20:  $C \sharp 7$
- Measure 21:  $F \Delta 7$
- Measure 22:  $A 7$
- Measure 23:  $D m$
- Measure 24:  $D m \Delta 7$
- Measure 25:  $D m 7$
- Measure 26:  $G 7$
- Measure 27:  $G m 7$
- Measure 28:  $C 7$
- Measure 29: *D.S. al Fine*

B $\flat$

326.

# TUNE 88

Medium Rock

JEFF LORBER

First system of musical notation. The treble clef staff is in the key of B $\flat$  major (two sharps: F $\sharp$  and C $\sharp$ ). It contains two measures of music, each with a triplet of eighth notes and a quarter note, followed by a measure with a quarter note and a half note. Above the first measure are four accents (^). Above the second measure is one accent (^). Above the third measure is one accent (^). The bass clef staff contains two measures of music, each with a quarter note and a half note, followed by a measure with a quarter note and a half note. Below the first measure is the chord label A 13. Below the second measure is the chord label D 13. Below the third measure is the chord label A 13.

Second system of musical notation. The treble clef staff contains two measures of music, each with a quarter note and a half note, followed by a measure with a quarter note and a half note. Above the third measure is one accent (^). The bass clef staff contains two measures of music, each with a quarter note and a half note, followed by a measure with a quarter note and a half note. Below the first measure is the chord label A 13. Below the second measure is the chord label D 13.

Third system of musical notation. The treble clef staff contains two measures of music, each with a quarter note and a half note, followed by a measure with a quarter note and a half note. Below the first measure is the chord label A 13. Below the second measure is the chord label F 13.

Fourth system of musical notation. The treble clef staff contains two measures of music, each with a quarter note and a half note, followed by a measure with a quarter note and a half note. Above the first measure are seven accents (^). Above the second measure is one accent (^). Above the third measure is one accent (^). The bass clef staff contains two measures of music, each with a quarter note and a half note, followed by a measure with a quarter note and a half note. Below the first measure is the chord label F $\sharp$  13. Below the second measure is the chord label G 13. Below the third measure is the chord label G $\sharp$  13. Below the fourth measure is the chord label A 13. Below the fifth measure is the chord label B $\flat$  13. Below the sixth measure is the chord label A 13.



**B $\flat$** 

# UN POCO LOCO

327.

Bright Latin

BUD POWELL

INTRO  $E m7$   $A 7\sharp 9$   $E m7$   $A 7\sharp 9$   $E m7$   $A 7\sharp 9$   $D \Delta 7\sharp 11$ 

Chords and notation in the score:

- INTRO:  $E m7$   $A 7\sharp 9$   $E m7$   $A 7\sharp 9$   $E m7$   $A 7\sharp 9$   $D \Delta 7\sharp 11$
- First system:  $F \Delta 7\sharp 11$   $E\flat \Delta 7\sharp 11$   $D \Delta 7\sharp 11$
- Second system:  $F \Delta 7\sharp 11$   $E\flat \Delta 7\sharp 11$   $D \Delta 7\sharp 11$
- Third system:  $E 7$   $E\flat 7$
- Fourth system:  $D \Delta 7\sharp 11$   $G m7$   $C 7$   $F \Delta 7$
- Fifth system:  $F m7$   $B\flat 7$   $E\flat \Delta 7$
- Sixth system:  $E \circ 7$   $A 7$   $D \Delta 7$   $C\sharp m7/B$   $F\sharp 7/C\sharp$   $C 7$
- Seventh system:  $B m7$   $E 7$   $A 7$   $A + 7\sharp 9$
- Eighth system:  $D \Delta 7\sharp 11$   $\text{Coda}$

B $\flat$

328.

# UNFORGETTABLE

IRVING GORDON

allad

The musical score is written for piano in the key of B-flat major (three flats) and 4/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of three flats, and a common time signature. The melody is composed of eighth and quarter notes, with a triplet of eighth notes in the fourth measure. Chords are indicated above the staff: A $\Delta$ 7, G $\sharp$ /A, and G $\sharp$ 7. The second staff continues the melody with a triplet of eighth notes in the fourth measure. Chords are D $\Delta$ 7, F $\sharp$ m7, and B7. The third staff features a more complex melody with sixteenth and thirty-second notes. Chords are G $\Delta$ 7, Gm7, C7, D $\Delta$ 7, G7, F $\sharp$ m7, and B7. The fourth staff continues with chords Bm7, E7, Bm7, E7, E7, Bm7, and Fm7 B $\flat$ 7. The fifth staff repeats the first staff's melody and chords. The sixth staff repeats the second staff's melody and chords. The seventh staff features a more complex melody with sixteenth and thirty-second notes. Chords are G $\Delta$ 7, Gm6, C7 $\sharp$ 11, D $\Delta$ 7, G7, F $\sharp$ m7, and B7. The eighth staff continues with chords Bm7, E7, Em7, A7, and D $\flat$ 9.

**B $\flat$** 

# THE VERY THOUGHT OF YOU

329.

RAY NOBLE

Ballad

F 7   B $\flat$   $\Delta$  7   E $\flat$   $\Delta$  7   D m 7   F 7 sus 4   B $\flat$  6   E $\flat$   $\Delta$  7

D m 7   F 7 sus 4   B $\flat$  6   C m 7   C $\sharp$   $\circ$  7   B $\flat$ /D   C 9

C m 7   F 7   A m 7  $\flat$  5   D 7  $\flat$  9   G m 7   G m 7/F

E m 7   A 7   D m 7   G m 7  $\flat$  5   C 7 sus 4   C 7   C m 7   G + 7

F $\sharp$  7  $\sharp$  11   F 7   B $\flat$   $\Delta$  7   E $\flat$   $\Delta$  7   D m 7   F 7 sus 4   B $\flat$  6   E $\flat$   $\Delta$  7

D m 7   F 7 sus 4   B $\flat$  6   C m 7   C $\sharp$   $\circ$  7   B $\flat$ /D   C 9

C m 7   F 7   A m 7  $\flat$  5   D 7  $\flat$  9   G m 7   G m 7/F

E m 7  $\flat$  5   B $\circ$  7   C m 7   B $\circ$  7   C m 7   F 7  $\flat$  9   B $\flat$  6

**B $\flat$**

330.

# VIOLETS FOR YOUR FURS

TOM ADAIR  
MATT DENNIS

Ballad

Am7 D7 $\flat$ 9 G $\Delta$ 7 C m7 F7

G $\Delta$ 7 E7 $\flat$ 9 Am7 D7 $\flat$ 9 G $\Delta$ 7 B m7 E7 $\sharp$ 9

Am7 E7 $\sharp$ 9 Am7 D7 3 G $\Delta$ 7 E7 $\flat$ 9 Am7 D7

G $\Delta$ 7 E7 $\flat$ 9 Am7 D7 3 G $\Delta$ 7 E7 $\sharp$ 9 A7 $\sharp$ 11

Am7 B m7 E7 Am7 D7 $\flat$ 9 G $\Delta$ 7 C m7 F7

G $\Delta$ 7 E7 $\flat$ 9 Am7 D7 $\flat$ 9 G $\Delta$ 7 B m7 E7 $\sharp$ 9 Am7

C $\Delta$ 7 F7 G $\Delta$ 7 B m7 E7

C m7 D+7 $\flat$ 9 G $\Delta$ 7 E m7 A7 D7 $\flat$ 9 G $\Delta$ 7

3

# B $\flat$

## WAIL

331.

Med. Up Bop

BUD POWELL

The musical score for "Wail" by Bud Powell is written in B-flat major (one flat) and 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is characterized by Bud Powell's signature style of rapid eighth-note runs and complex chord voicings. The score includes various chord notations such as  $F\Delta^7$ ,  $F\sharp^{\circ}7$ ,  $Gm^7$ ,  $G\sharp m^7$ ,  $Am^7\flat^5$ ,  $D^7$ ,  $Gm^7$ ,  $C^7$ ,  $Cm^7$ ,  $F^7$ ,  $B\flat\Delta^7$ ,  $B^{\circ}7$ ,  $Am^7/C$ ,  $D^7$ ,  $Gm^7$ ,  $C^7$ ,  $F\Delta^7$ ,  $F\sharp^{\circ}7$ ,  $Gm^7$ ,  $G\sharp m^7$ ,  $Am^7\flat^5$ ,  $D^7$ ,  $Gm^7$ ,  $C^7$ ,  $Cm^7$ ,  $F^7$ ,  $B\flat\Delta^7$ ,  $B^{\circ}7$ ,  $Am^7/C$ ,  $D^7$ ,  $Gm^7$ ,  $C^7$ ,  $F\Delta^7$ ,  $A+7\sharp^9$ ,  $D^7\sharp^{11}$ ,  $G+7\sharp^9$ ,  $C^7\sharp^{11}$ ,  $F\Delta^7$ , and  $F\sharp^{\circ}7$ . Performance markings include "Fine" and "D.S. al Fine". The score concludes with a double bar line and the instruction "D.S. al Fine".

3♭

332.

# WALL-EYE BLUES

Medium Swing

ARNOLD LOUPACCI

C7 F7 C7 C#7

C+7 F#7 F7 Bb7

C7 Bb7 A7#11 Eb7#11 Dm7

G7#9 C7 A7#11 D7#9 G7

C7 G+7 C7

# B $\flat$

## WATCH WHAT HAPPENS

3 3 3.

Med. Bossa

MICHEL LEGRAND

Chords and measures:

- Measure 1:  $F\Delta 7$
- Measure 2:  $G7$
- Measure 3:  $Gm7$
- Measure 4:  $C7\text{ sus }4$
- Measure 5:  $C7$
- Measure 6:  $F\Delta 7$
- Measure 7:  $F\sharp\Delta 7$
- Measure 8:  $G\Delta 7$
- Measure 9:  $F\sharp\Delta 7$
- Measure 10:  $A\Delta 7$
- Measure 11:  $Am7$
- Measure 12:  $D7$
- Measure 13:  $G\Delta 7$
- Measure 14:  $Gm7$
- Measure 15:  $C7$
- Measure 16:  $F\Delta 7$
- Measure 17:  $G7$
- Measure 18:  $Gm7$
- Measure 19:  $C7\text{ sus }4$
- Measure 20:  $C7$
- Measure 21:  $F\flat 9$
- Measure 22:  $F\sharp\flat 9$
- Measure 23:  $E\flat 9$
- Measure 24:  $F\flat 9$
- Measure 25:  $F\sharp\flat 9$
- Measure 26:  $E\flat 9$
- Measure 27:  $F\flat 9$

**B $\flat$**

334.

# WATERMELON MAN

Medium Rock

HERBIE HANCOCK

G 7 $\sharp$ 9

C 9

G 7 $\sharp$ 9

D 9

C 9

D 9

C 9

D 9

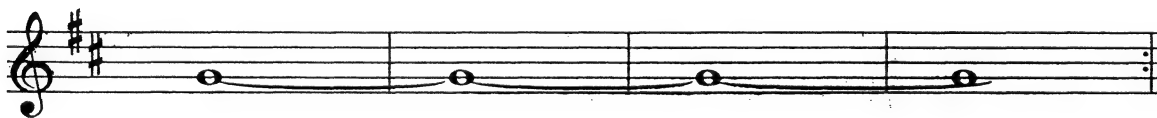
C 9

$\Phi$  G 7 $\sharp$ 9

## ALTERNATE CHANGES

$\Phi$

B $\flat$  13





**B $\flat$** 

# WHAT A DIFFERENCE A DAY MADE

335.

STANLEY ADAMS  
MARIA GREVER

Medium Swing

Chords and triplets indicated above the staves:

- Staff 1:  $G m^7$ ,  $C^7 \text{ sus } 4$
- Staff 2:  $F \Delta^7$ ,  $B \flat^7$ ,  $A m^7$ ,  $D^7 \sharp^9$ ,  $G m^7$ ,  $C^7 \text{ sus } 4$ ,  $C^7$
- Staff 3:  $F \Delta^7$ ,  $E m^7$ ,  $A^7$
- Staff 4:  $D m \text{ add } 9$ ,  $D m$ ,  $D m \Delta^7$ ,  $D m^7$ ,  $D m^7$ ,  $G^7$
- Staff 5:  $C^7 \text{ sus } 4$ ,  $C^7$ ,  $G m^7$ ,  $C^7 \text{ sus } 4$
- Staff 6:  $F \Delta^7$ ,  $B \flat^7$ ,  $A m^7$ ,  $D^7 \sharp^9$ ,  $G m^7$ ,  $C^7 \text{ sus } 4$ ,  $C^7$
- Staff 7:  $C m^7$ ,  $F^7$ ,  $B \flat \Delta^7$
- Staff 8:  $E \flat^7 \sharp^{11}$ ,  $A m^7$ ,  $G \sharp^{\circ 7}$
- Staff 9:  $G m^7$ ,  $C^7$ ,  $F^{\flat 9}$

**Bb**

336.

# WES SIDE STROLL

## Montuno

# GARY APRILE

The first system of the musical score for 'The Girl on the Train' is written in treble and bass staves. The key signature is one sharp (F#) and the time signature is common time (C). The melody in the treble staff begins with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bass staff begins with a whole rest, followed by a quarter note G2, an eighth note A2, and a quarter note B2. The first measure is marked with the chord Em7 A7. The second measure is marked with the chord Em7 A7. The third measure is marked with the chord Em7 A7. The fourth measure is marked with the chord Em7 A7.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the bass clef, and the voice part is in the treble clef. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment. The voice part consists of a single line of melody. The lyrics are written below the piano part.

**Lyrics:**  
 The rose tree, the rose tree,  
 The rose tree, the rose tree,  
 The rose tree, the rose tree,  
 The rose tree, the rose tree.

1. 2.

Em7 A7

A7 G#7 G7

The second system of the exercise consists of two staves. The treble staff begins with a whole rest, followed by a quarter rest, then a quarter note G#4, an eighth note A4, and a quarter note B4. The bass staff begins with a quarter rest, followed by a quarter note G#2, an eighth note A2, and a quarter note B2. The chords for this system are C7, B7, Bb7, F#7#9, C7, and B7.

# B $\flat$

337.

## WES SIDE STROLL (P. 2)

Musical score for Wes Side Stroll (P. 2). The score is written in B $\flat$  major (two sharps) and 4/4 time. It consists of two systems of staves. The first system has a treble staff and a bass staff. The treble staff has a whole rest in the first measure, followed by an eighth-note melody in the second measure, and another whole rest in the third measure. The bass staff has a whole rest in the first measure, followed by a half-note melody in the second measure, and another whole rest in the third measure. The second system has a treble staff and a bass staff. The treble staff has a whole rest in the first measure, followed by an eighth-note melody in the second measure, and another whole rest in the third measure. The bass staff has a whole rest in the first measure, followed by a half-note melody in the second measure, and another whole rest in the third measure. The score includes the following chords: E $7^{\sharp 9}$ , B $\flat 7$ , A $7$ , G $m7$ , C $7$ , G $m7$ , C $7$ , G $m7$ , C $7$ , F $\sharp m7$ , B $7$ , and E $m7$ . There is also a Percussion section (Perc.) with a triangle symbol and a bass staff with a whole rest.

### SOLO CHANGES

Solo Changes section. The score is written in B $\flat$  major (two sharps) and 4/4 time. It consists of four staves, each with a treble staff and a bass staff. The staves are filled with diagonal lines, indicating a solo change. The chords for each staff are: E $m7$  A $7$ , E $m7$  A $7$ , E $m7$  A $7$ , E $m7$  A $7$ , E $m7$  A $7$ ; E $m7$  A $7$ , E $m7$  A $7$ , E $m7$  A $7$ , D $m7$  G $7$ , D $m7$  G $7$ ; D $m7$  G $7$ , D $m7$  G $7$ , E $m7$  A $7$ , E $m7$  A $7$ , E $m7$  A $7$ ; E $m7$  A $7$ , G $m7$  C $7$ , G $m7$  C $7$ , F $\sharp m7$  B $7$ , F $\sharp m7$  B $7$ .

**B $\flat$**

338.

# WHAT KIND OF FOOL AM I

LESLIE BRICUSSE  
ANTHONY NEWLEY

Easy Swing

F  $\Delta$  7

D m7

G m7



C 7

F  $\Delta$  7

D 7

G m7



C 7

F  $\Delta$  7

D m7

G 7



G 7/F

E m7

A m7

D m7

G 7

G m7

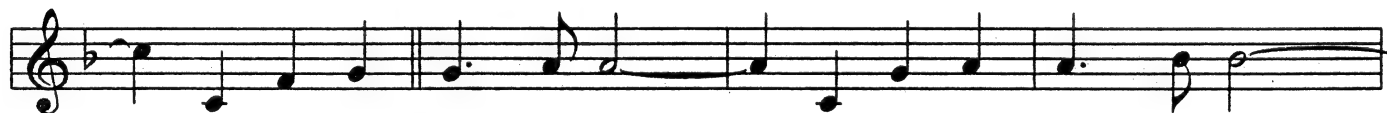


C 7

F  $\Delta$  7

D m7

G m7



C 7

F  $\Delta$  7

C m7

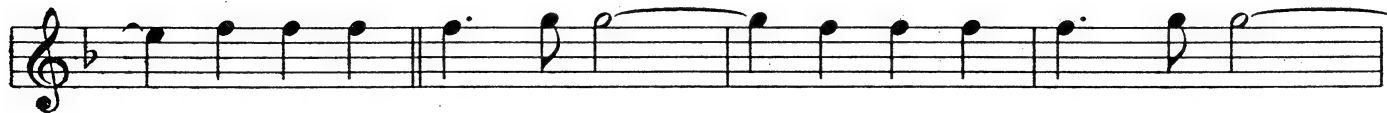


F 7

B $\flat$   $\Delta$  7

E $\flat$  7

D m7



G 7

G m7

C 7 sus 4

F  $\frac{6}{9}$



**B $\flat$** 

# WHEN THE SUN COMES OUT

339.

TED KOEHLER  
HAROLD ARLEN

Ballad

D7 C7 Bm7 E7 D7 D $\sharp^{\circ}7$

E7 sus 4 E7 Em7 A7 D $\Delta$ 7 G7 C $\sharp$ m7 C7

Bm7 E7 (C $^{\circ}7$ ) C $\sharp$ m7 F $\sharp$ m7

C $\sharp$ m7 $\flat$ 5 F $\sharp$ 7 Bm7

C $^{\circ}7$  C $\sharp$ m7 F $\sharp$ 7 B7 E7 sus 4 E7

D7 C7 Bm7 E7 D7 D $\sharp^{\circ}7$

E7 sus 4 E7 Em7 A7 D $\Delta$ 7 G7 C $\sharp$ m7 C7

Bm7 C $^{\circ}7$  C $\sharp$ m7 C $\sharp$ 7 F $\sharp$ m7 G7

C $\sharp$ 13 F $\sharp$ 7 $\sharp$ 9 Bm7 E7 sus 4 E7 $\flat$ 9 A $\frac{6}{9}$

**B $\flat$** 

340.

# WHEN YOUR LOVER HAS GONE

E. A. SWAN

Ballad

Chord progression for "When Your Lover Has Gone" (Ballad):

Chords:  $B\flat\Delta 7$ ,  $B\flat 7$ ,  $B\flat 6$ ,  $E\flat 7 \#11$ ,  $B\flat m7$ ,  $E\flat 9$ ,  $C 7$ ,  $C\# 7$ ,  $C 7$ ,  $A\flat 7 \#11$ ,  $E\flat m7$ ,  $A\flat 7$ ,  $B\flat\Delta 7$ ,  $D +7$ ,  $G m7$ ,  $C 7$ ,  $E m7 \flat 5$ ,  $A 7 \flat 9$ ,  $D m7$ ,  $C m7$ ,  $F 7$ ,  $B\flat\Delta 7$ ,  $C m7$ ,  $F 7$ ,  $B\flat\Delta 7$ ,  $B\flat 7$ ,  $B\flat 6$ ,  $E\flat 7 \#11$ ,  $B\flat m7$ ,  $E\flat 9$ ,  $C 7$ ,  $C\# 7$ ,  $C 7$ ,  $A\flat 7 \#11$ ,  $E\flat m7$ ,  $A\flat 7$ ,  $B\flat\Delta 7$ ,  $D +7$ ,  $G m7$ ,  $F\# \Delta 7$ ,  $B\flat\Delta 7 / F$ ,  $E\flat m7$ ,  $D +7$ ,  $D m7$ ,  $G 7$ ,  $C m7$ ,  $F\# 9$ ,  $F 7 \flat 9$ ,  $B\flat 6$ .

B $\flat$

# WHERE OR WHEN

341.

LORENZ HART  
RICHARD RODGERS

Easy Swing

Chord progression for "Where or When":

1.  $F \Delta 7$   $F \circ 7$   $F \Delta 7$

2.  $B \flat \Delta 7$   $G m 7$   $C 9 \text{ sus } 4$

3. 1.  $A 7$   $D 7$   $G 7$   $C 7$  2.  $E m 7$   $A 7$

4.  $D m 7$   $G m 7$   $E m 7$   $A 7$

5.  $D m 7$   $G m 7$   $G 7$   $C \sharp 7 \sharp 11$   $C 7$

6.  $F \Delta 7$   $B m 7$   $E 7$   $B \flat 7 \sharp 11$   $A 7$   $D m 7$

7.  $G m 7$   $A m 7$   $D 7$   $G m 7$   $D 7$

8.  $G m 7$   $(C \sharp m 7 \ F \sharp 7)$   $C 7$   $F 6$

**B $\flat$**

*3/4*

# WHILE WE'RE YOUNG

ALEC WILDER

Medium 3

F $\frac{6}{9}$

B $\flat$  $\Delta$ 7

A m7

A $\flat$ 7 $\sharp$ 11

G m7

C7

F $\frac{6}{9}$

B $\flat$  $\Delta$ 7

A m7

A $\flat$ 7 $\sharp$ 11

G m7

C $\sharp$ 7 $\sharp$ 11

C7 B $\flat$ 7

A7

1. D m7

G7

D m7

B $\flat$  m7

E $\flat$ 7

D m7

G7

G m7

C7 sus 4

C7

2. D m7

C m7

F7

B $\flat$  $\Delta$ 7

E $\flat$ 7

A m7/C

A $\flat$  $\circ$ 7/C

G m7/C

C7

F $\frac{6}{9}$



B $\flat$

# WHO CAN I TURN TO

343.

LESLIE BRICUSSE  
ANTHONY NEWLEY

Medium Swing

Chord markings for the first staff: F  $\Delta$  7, G m7, C 7, G m7, C 7.

Chord markings for the second staff: F  $\Delta$  7, G m7, A m7, B $\flat$   $\Delta$  7, C m7, F 7.

Chord markings for the third staff: B $\flat$   $\Delta$  7, E 7 $\flat$ 9, A m7, D m7.

Chord markings for the fourth staff: G m7, G $\sharp$   $\circ$  7, A m7, D 7, G m7, B $\flat$  m7, E $\flat$  7.

Chord markings for the fifth staff: F  $\Delta$  7, G m7, C 7, G m7, C 7.

Chord markings for the sixth staff: F  $\Delta$  7, G m7, A m7, B $\flat$   $\Delta$  7, C m7, F 7.

Chord markings for the seventh staff: B $\flat$   $\Delta$  7, E m7 $\flat$ 5, A 7 $\flat$ 9, D m7, G 7 $\flat$ 9.

Chord markings for the eighth staff: B $\flat$   $\Delta$  7, A m6, G m7, (D $\flat$  m7 G $\flat$  7), C 7, F  $\sharp$  9.

B $\flat$

3/4.

# WHY DID I CHOOSE YOU

HERBERT MARTIN  
MICHAEL LEONARD

Ballad

C $\Delta$ 7 C7 F $\Delta$ 7 E m7 $\flat$ 5 A7 D m7 G7

C $\Delta$ 7 D/C B m7 E7 E7 $\flat$ 9 3

A m $\Delta$ 7 A m7 D7 D7 $\flat$ 9 3 G $\Delta$ 7 E m7 A m7

G $\Delta$ 7/D B $\flat$ 7/D D9 sus 4 D7 D m7 G7

C $\Delta$ 7 C7 F $\Delta$ 7 E m7 $\flat$ 5 A7 D m7 G7

C $\Delta$ 7 D/C B m7 E7 E7 $\flat$ 9 3

A m $\Delta$ 7 A m7 D7 D7 $\flat$ 9 F $\sharp$ /G G $\Delta$ 7 D m7 G7

C $\Delta$ 7 B m7 A m7 D9 sus 4 B13 B7 $\sharp$ 11 E9 sus 4 E7 $\flat$ 9 3

A m7 D7 sus 4 D7 $\flat$ 9 G $\frac{6}{9}$

# B $\flat$ *WILL YOU STILL BE MINE*

345

TOM ADAIR  
MATT DENNIS

Medium Swing

Chord progression for the first system:

C $\Delta$ 7 C $\sharp$  $^{\circ}$ 7 Dm7 G7 C $\Delta$ 7

Chord progression for the second system:

C $\sharp$  $^{\circ}$ 7 Dm7 G7 G $\sharp$  $^{\circ}$ 7 Am7 Gm7

Chord progression for the third system:

F $\sharp$ m7 B7 Fm7 B $\flat$ 7 Em7 A7 Dm7 G7

Chord progression for the fourth system:

C $\Delta$ 7 C $\sharp$  $^{\circ}$ 7 Dm7 G7 E7 Bm7 E7

Chord progression for the fifth system:

Am7 Am7 Am7/G F $\sharp$ m7 B7

Chord progression for the sixth system:

Fm7 B $\flat$ 7 C $\Delta$ 7 C7 F $\Delta$ 7

Chord progression for the seventh system:

B $\flat$ 7 $\sharp$ 11 Am7

Chord progression for the eighth system:

E $\flat$ m7 A $\flat$ 7 Dm7 G7 C $\Delta$ 7 C $\sharp$  $^{\circ}$ 7 Dm7

Chord progression for the ninth system:

G7 C $\Delta$ 7 C $\sharp$  $^{\circ}$ 7 Dm7 G7 G $\sharp$  $^{\circ}$ 7

Chord progression for the tenth system:

Am7 Gm7 F $\sharp$ m7 B7

Chord progression for the eleventh system:

Dm7 G13 C $\flat$ 9

**B $\flat$** 

346.

# WITCHCRAFT

CAROLYN LEIGH  
CY COLEMAN

Medium Swing

Chord progression and musical notation for "Witchcraft":

- Staff 1:  $G \Delta 7$   $B\flat \circ 7$
- Staff 2:  $A m 7$   $D 7$   $G \Delta 7$   $D m 7$   $G 7$
- Staff 3:  $C \Delta 7$   $C m 7$
- Staff 4:  $B\flat \Delta 7$   $A 7 \sharp 9$   $D 7$   $A m 7$   $D 7$
- Staff 5:  $G \Delta 7$   $C 9$
- Staff 6:  $G \Delta 7$   $C \sharp m 7 \flat 5$   $F \sharp 7 \flat 9$
- Staff 7:  $B m$   $B m + 5$   $B m 6$   $B m + 5$
- Staff 8:  $A m$   $A m + 5$   $A m 7$   $D 7$
- Staff 9:  $G \Delta 7$   $B\flat \circ 7$
- Staff 10:  $A m 7$   $D 7$   $G \Delta 7$

**B $\flat$** 

# *WITH EVERY BREATH I TAKE*

347.

DAVID ZIPPEL  
CY COLEMAN

Ballad

Am7 Dm7 G7 E7 $\flat$ 9 Am7

A9sus4 A7 $\flat$ 9 Dm7 F/C G7/B F7 E7 $\flat$ 9

Am7 D7 Am7 D7

Dm7 Dm7/C Bm7 $\flat$ 5 E7 $\flat$ 9 Am7 Am7/G F $\Delta$ 7

B+7 E7 $\flat$ 9 Am7 D7

F $\Delta$ 7 Am7/E B $\flat$  $\Delta$ 7 Eb $\Delta$ 7 E7 B $\flat$ /E

Am7 Dm7 G7 E7 $\flat$ 9 Am7

A9sus4 A7 $\flat$ 9 Dm7 F/G G/F C/E Gm7 F $\sharp$ 7

F $\Delta$ 7 C/E C $\sharp$ /E E7 $\sharp$ 11 B $\flat$ 7 Am7 D7

**B $\flat$** 

3/8.

# **WRAP YOUR TROUBLES IN DREAMS**

TED KOEHLER

HARRY BARRIS

BILLY MOLL

Medium Swing

1.  $D \Delta 7$   $G 7$   $C\sharp m 7 \flat 5$   $F\sharp 7$

$B m 7$   $E 7$

1.  $E m 7$   $A 7$   $D \Delta 7$   $A 7$  | 2.  $E m 7$   $A 7$

$D \Delta 7$   $F\sharp 7$   $B m 7$   $C\sharp 7$   $F\sharp 7$   $B 7$

$E 7$   $A 7$   $D \Delta 7$   $F\sharp 7$   $B m 7$   $C\sharp 7$

$F\sharp 7$   $B 7$   $E 7$   $A 7$   $D \Delta 7$   $A + 7$

$D \Delta 7$   $G 7$   $C\sharp m 7 \flat 5$   $F\sharp 7$   $B m 7$

$E 7$   $E m 7$   $A 7$   $D 6$

**B $\flat$** 

# YOU AND THE NIGHT AND THE MUSIC

349.

HOWARD DIETZ  
ARTHUR SCHWARTZ

Medium Swing

Chords and markings for the first staff:

- Staff 1:  $Dm^{\flat 6}$ ,  $E m^{\flat 7 5}$ ,  $A^7$ ,  $A m^{\flat 7 5}$ ,  $D^{\flat 7 9}$

Chords and markings for the second staff:

- Staff 2:  $G m^{\flat 6}$ ,  $E m^{\flat 7 5}$ ,  $A^{\flat 7 9}$

Chords and markings for the third staff:

- Staff 3:  $D \Delta^7$ , 1.  $E m^{\flat 7 5}$   $A^7$ , 2.  $D^7$

Chords and markings for the fourth staff:

- Staff 4:  $B^{\flat 7}$ ,  $B m^{\flat 7 5}$ ,  $E^{\flat 7 9}$ ,  $A^7$

Chords and markings for the fifth staff:

- Staff 5:  $B^{\flat 7}$ ,  $B m^{\flat 7 5}$ ,  $E^{\flat 7 9}$

Chords and markings for the sixth staff:

- Staff 6:  $A^7$ ,  $B^{\flat 7}$ ,  $A^7$ ,  $E^{\flat 7 \sharp 11}$ ,  $D m^{\flat 6}$

Chords and markings for the seventh staff:

- Staff 7:  $E m^{\flat 7 5}$ ,  $A^7$ ,  $A m^{\flat 7 5}$ ,  $D^{\flat 7 9}$ ,  $G m^{\flat 6}$

Chords and markings for the eighth staff:

- Staff 8:  $E m^{\flat 7 5}$ ,  $A^{\flat 7 9}$ ,  $D m^7$ ,  $B m^{\flat 7 5}$ ,  $B^{\flat 7}$ ,  $A^7$ ,  $D m^{\flat 6}$

**B $\flat$**   
350.

# YOU DO SOMETHING TO ME

COLE PORTER

Medium-Up Swing

Chords:  $F_9^6$ ,  $Bm^7$ ,  $E^7$ ,  $F_9^6$ ,  $B\flat^7$ ,  $Am^7$ ,  $D^7\flat_9$ ,  $Gm^7$ ,  $C^7$ ,  $Gm^7$ ,  $D^7$ ,  $Gm^7$ ,  $E\flat^7\sharp_{11}$ ,  $D^7$ ,  $Dm^7$ ,  $G^7$ ,  $Gm^7$ ,  $C^7$ ,  $Am^7$ ,  $A\flat^{\circ}7$ ,  $C^7/G$ ,  $D^7/F\sharp$ ,  $C\sharp^7$ ,  $C^7$ ,  $Gm^7$ ,  $C^7$ ,  $F_9^6$ ,  $Bm^7$ ,  $E^7$ ,  $F_9^6$ ,  $B\flat^7$ ,  $Am^7$ ,  $D^7$ ,  $G^9$ ,  $Gm^7$ ,  $C^7$ ,  $F_9^6$



**B $\flat$** 

# YOU MAKE ME FEEL SO YOUNG

351.

MACK GORDON

JOSEF MYRON

Medium Swing

C  $\Delta$ 7 A +7 D m7 G7 C  $\Delta$ 7 C $\sharp$  $\circ$ 7 B $\flat$ /D G7

C  $\Delta$ 7 C7 F  $\Delta$ 7 D m7 1. E m7 A m7 D m7 G7

2. E m7 A m7 A $\flat$ 7 G7 G m7 C7

G m7 C7 B m7 $\flat$ 5 E7 $\flat$ 9 A m7

D m7 G7 C  $\Delta$ 7 A +7 D m7 G7

C  $\Delta$ 7 C $\sharp$  $\circ$ 7 B $\flat$ /D G7 C  $\Delta$ 7 C +7 F  $\Delta$ 7 D m7 $\flat$ 5

E m7 A7 $\flat$ 9 D m7 G7 E m7 A7 $\flat$ 9 D m7 G7 C  $\Delta$ 7 B $\flat$ 7 $\sharp$ 11

A7 D m7 G7 sus 4 G7 C $\flat$ 9



B $\flat$

352.

# YOU GO TO MY HEAD

HAVEN GILLESPIE

J. FRED COOTS

Medium Swing

Chord progression for "You Go to My Head":

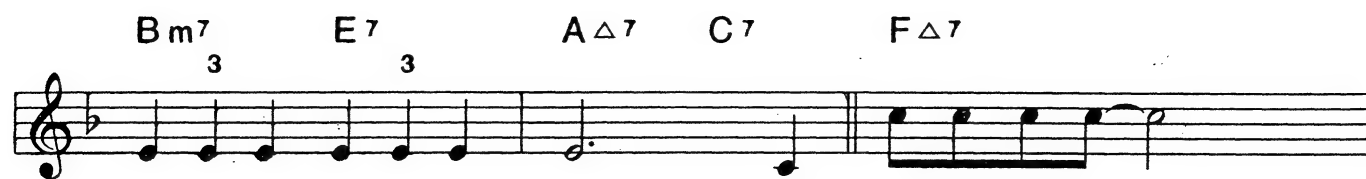
Chords:  $F\Delta 7$ ,  $B\flat m7$ ,  $E\flat 7$ ,  $A\flat\Delta 7$ ,  $G+7$ ,  $C+7$ ,  $Fm7$ ,  $Dm7\flat 5$ ,  $G+7$ ,  $C+7$ ,  $F\Delta 7$ ,  $Gm7$ ,  $C7$ ,  $Cm7$ ,  $F7$ ,  $B\flat\Delta 7$ ,  $B\circ 7$ ,  $F\Delta 7/C$ ,  $Gm7/C$ ,  $F\Delta 7$ ,  $Bm7$ ,  $E7$ ,  $C\sharp m7$ ,  $F\sharp 7\flat 9$ .

Trills: 3, 3, 3, 3.

# B $\flat$

353.

## YOU GO TO MY HEAD (P. 2)



**B $\flat$**   
354.

# ***YOU MUST BELIEVE IN SPRING***

MICHEL LEGRAND

Ballad

F#m7 $\flat$ 5 C7 B7 Em $\Delta$ 7 Em7/D C $\Delta$ 7 Am7 D7

F#°7 /G G $\Delta$ 7 C#m7 $\flat$ 5 G7 F#7 Bm7 $\flat$ 5 F7 E7

Am7 D7sus4 D7 F#°7/D G $\Delta$ 7 C#+7 F#m7 $\flat$ 5 C7 B7

Em $\Delta$ 7 Em7/D C $\Delta$ 7 Am7 D7 F#°7/G G $\Delta$ 7

C#m7 $\flat$ 5 G7 F#7 Cm7 $\flat$ 5 G $\flat$ 7 F7 Bbm7 Eb7sus4 Eb7

Ab $\Delta$ 7 D+7#9 Gm7 $\flat$ 5 Db7 C7 Fm $\Delta$ 7 Fm7/E $\flat$

C# $\Delta$ 7 Bbm7 Eb7 G°7/Ab Ab $\Delta$ 7 Dm7 $\flat$ 5 Ab7 G7

Cm7 $\flat$ 5 G $\flat$ 7 F7 Bbm7 Eb9sus4 Eb9 Ab $\Delta$ 7 C# $\Delta$ 7#11

Gm7 $\flat$ 5 C9sus4 C7 $\flat$ 9 Fm6

B $\flat$

# YOU'VE CHANGED

355.

CARL FISCHER  
BILL CAREY

Ballad

F $\circ$ 7

F $\Delta$ 7

B m7

E 7 $\flat$ 9

A m7

A m7 $\flat$ 5 D+7 G9 1. C $\sharp$ 7 C7

A m7 D7 G m7 C7 2. C $\sharp$ 7 C7

C m7 F7 B $\flat$  $\Delta$ 7

B $\flat$  m7 A m7 G m7 C m7 F7

B $\flat$  $\Delta$ 7 B $\flat$  m7 E $\flat$ 7 $\sharp$ 11 A m7 A $\flat$  m7

G m7 C7 F $\circ$ 7 F $\Delta$ 7 B m7 E 7 $\flat$ 9

A m7 A m7 $\flat$ 5 D+7 G9

C $\sharp$ 7 C7 F $\frac{6}{9}$

**B $\flat$** 

356.

# YOU'RE EVERYTHING

CHICK COREA

Medium 2 Swing

Chord symbols above the staves:

Staff 1: B  $\Delta$ 7, B $\flat$ m7, A  $\Delta$ 7, G $\sharp$ 7 $\flat$ 9

Staff 2: F $\sharp$ m7, A  $\Delta$ 7 $\sharp$ 11, B $\flat$ 7, A m7

Staff 3: G $\sharp$ m7, G m7, C7, F $\sharp$ m7

Staff 4: B7, E  $\Delta$ 7, E m7, B  $\Delta$ 7

Staff 5: B $\flat$ m6, A  $\Delta$ 7 $\sharp$ 5, G $\sharp$ 7 $\flat$ 9, C $\sharp$ m7

Staff 6: F/C, B  $\Delta$ 7 $\sharp$ 5, B $\flat$ 7, A7

Staff 7: G $\sharp$ 7 $\sharp$ 11, G7, F $\sharp$ 7 $\sharp$ 9, B  $\Delta$ 7

Staff 8: F $\sharp$ m7, B  $\Delta$ 7, G  $\Delta$ 7, F $\sharp$   $\Delta$ 7

Staff 9: F  $\Delta$ 7, B $\flat$ m7, D $\sharp$ 7, B $\flat$ m7

## YOU'RE EVERYTHING (P. 2)

*D.S. al Coda*

B $\flat$

358.

# YOUNGER THAN SPRINGTIME

OSCAR HAMMERSTEIN II

RICHARD RODGERS

Medium Swing

Musical score for 'Younger Than Springtime' in B-flat major, 4/4 time, Medium Swing. The score consists of nine staves of music. The first staff begins with a treble clef and a key signature of two flats (B-flat major). The music is written in a single melodic line. The chords are indicated above the staff: D $\Delta$ 7, E m7, A7 sus 4, D $\Delta$ 7, E m7, A7, E m7, A7. The second staff continues the melody with chords: D $\Delta$ 7, B m7, B m7, E7, B $\flat$  m7, E $\flat$ 7. The third staff has chords: D $\Delta$ 7, E m7, A7 sus 4, D $\Delta$ 7, E m7, A7, E m7, A7. The fourth staff has chords: D $\Delta$ 7, B m7, B m7, E7, A $\flat$ 9, F $\sharp$  m7. The fifth staff has chords: B m7, E7, C $\sharp$  m7, F $\sharp$  m7, B m7, E7, A $\Delta$ 7, F $\sharp$  m7, B m7, E7. The sixth staff has chords: C $\sharp$  m7, F $\sharp$  m7, E m7, A7, D $\Delta$ 7, E m7, A7 sus 4, D $\Delta$ 7. The seventh staff has chords: E m7, A7, E m7, A7, D $\Delta$ 7, B m7. The eighth staff has chords: E7, E+7, A9, A7 $\flat$ 9, D $\flat$ 9. The ninth staff is a whole note chord progression: E7, E+7, A9, A7 $\flat$ 9, D $\flat$ 9.



B $\flat$

# YOURS IS MY HEART ALONE

359.

EASY SWING

HARRY SMITH  
FRANZ LEHAR

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of nine staves of music. The chords and melodic lines are as follows:

- Staff 1: Chords C $\sharp$ m7 $\flat$ 5, F $\sharp$ 7 $\flat$ 9, Bm7, E7. Melody: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Staff 2: Chords Am7, D7, G $\Delta$ 7. Melody: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Staff 3: Chords C $\sharp$ m7 $\flat$ 5, F $\sharp$ 7 $\flat$ 9, Bm7, E7. Melody: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Staff 4: Chords A7, Am7, D7. Melody: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Staff 5: Chords Bm7 $\flat$ 5, E7 $\sharp$ 11, Am7. Melody: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Staff 6: Chords Cm6, F7 $\sharp$ 11, G $\Delta$ 7. Melody: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Staff 7: Chords C $\sharp$ m7 $\flat$ 5, F $\sharp$ 7 $\flat$ 9, Bm7, E7. Melody: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Staff 8: Chords Am7, D9 sus 4, G $\flat$ 9. Melody: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

**B♭**

360.

# LET'S FALL IN LOVE

TED KOEHLER  
HAROLD ARLEN

Medium Swing

Chords:  $D_6$   $Bm7$   $Em7$   $A7$   $D_6$   $Bm7$   $Em7$   $A7$

Chords:  $F\#m7$   $Bm7$   $Em7$   $A7$   $C7\#11$   $B7$   $Bb7\#11$   $A7$

Chords:  $D_6$   $Bm7$   $Em7$   $A7$   $D_6$   $Bm7$   $Em7$   $A7$

Chords:  $F\#m7$   $Bm7$   $Em7$   $A7$   $C\#m7$   $F\#7$

Chords:  $Bm7$   $E7$

Chords:  $A\Delta7/E$   $Bm7$   $F\#m7$   $F7$   $Em7$   $A7$

Chords:  $F\#m7$   $Bm7$   $Em7$   $A7$   $D_6$   $Bm7$   $Em7$   $A7$

Chords:  $D_6$   $Bm7$   $Em7$   $A7$   $D_6$





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